

DOCUMENT RESUME

ED 359 578

CS 508 217

TITLE Master Works of Aeschylus, Sophocles, and Euripides as Illuminated by Aristotle's "Poetics." Curriculum Projects, February 7-April 11, 1991. The Huntington Theatre Company's Master Works Study in Greek Drama.

INSTITUTION Huntington Theatre Co., Boston, MA.

SPONS AGENCY National Endowment for the Humanities (NFAH), Washington, D.C.

PUB DATE 91

NOTE 134p.; Some of the material may not reproduce legibly due to faint or broken type.

PUB TYPE Guides - Classroom Use - Teaching Guides (For Teacher) (052) -- Collected Works - General (020)

EDRS PRICE MF01/PC06 Plus Postage.

DESCRIPTORS Class Activities; *Classical Literature; *Drama; *Dramatics; *English Instruction; Grade 8; *Greek Literature; Junior High Schools; Junior High School Students; Learning Activities; Lesson Plans; Teaching Methods; Units of Study

IDENTIFIERS *Classics (Literature); *Greece (Ancient); Greek Culture

ABSTRACT

Developed by the participants of the Huntington Theatre Company's Master Works Study in Greek drama, this collection presents lesson plans and curriculum projects for teaching the master works of Greek drama. The collection offers 22 lesson plans or curriculum projects (ranging from one day to several weeks) suitable for secondary school students of varying ability levels. (RS)

* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *

ED359578



The Huntington Theatre Company's
Master Works Study
in
Greek Drama

*Master Works of
Aeschylus, Sophocles, and Euripides
as Illuminated by Aristotle's Poetics*

Curriculum Projects

February 7 - April 11, 1991

This curriculum is made possible by a grant from
the National Endowment for the Humanities.

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION
CENTER (ERIC)

- ☒ This document has been reproduced as
received from the person or organization
originating it.
☐ Minor changes have been made to improve
reproduction quality.

- Points of view or opinions stated in this docu-
ment do not necessarily represent official
OERI position or policy.

BEST COPY AVAILABLE

"PERMISSION TO REPRODUCE THIS
MATERIAL HAS BEEN GRANTED BY

Ramela Hill

TO THE EDUCATIONAL RESOURCES
INFORMATION CENTER (ERIC)."

CS508217

INTRODUCTION TO GREEK DRAMA: THE FIRST THREE DAYS

Greek Drama Project by
Paul Belanger, Randee Martin, & Eileen Sadof

Target Class: This is an eighth grade English class that is about to start a unit on Greek Drama. The unit will give a general overview of the trappings of Greek drama, a sample of Greek culture as it pertains to their literature, and the opportunity to partake of Greek drama themselves. The class consists of approximately 15-25 students from various cultural backgrounds.

Behavioral Objectives: After the first three days, the students should be able to:

- understand the function of masks in Greek drama
- understand the difference between history and poetry
- create appropriate masks for a specific Greek play
- read a role in a specific Greek play

CURRICULUM

DAY ONE:

Put the work "Mask" up on the board. Ask the students to break up into groups of three and brainstorm on places in their lives they see masks used and perhaps why they are used in that situation. Have students select a reporter to write down examples and a spokesperson to report these results. (10 minutes)

When they are done, ask each group's spokesperson to share two of the most interesting usages with the class. In discussion, steer the class to find patterns in mask function, especially noting those which parallel's usage in Greek drama, namely, to make the characters more universal or more like others of their status, age, and gender. (10 minutes)

Introduce to the class the idea that masks were used for every character in Greek dramas. This was a way to make poetry from history. Put the words "poetry" and "history" on the board and discuss the differences between the two. Ask the class for examples of both. In general, history is recounting actual facts and poetry is expressing universal themes, often based on these facts, in a fictionalized way. Make sure the class understands this idea before going on. (15 minutes)

At the end of the period, pass out the homework for tomorrow. (see addendum)
Tell students that they will be cast in the section of the play tomorrow.

DAY TWO:

Ask class their reaction to the homework from last night. Answer any questions and clear up any confusion. (5 minutes)

Cast the scene from Aeschylus' *Eumenides*. Refer each student when they are cast to the basic description of his or her character from the homework. Using the three aspects of character (age, gender, and status), design a mask for your character. (10 minutes)

With simple materials (be creative!) start making masks. Make sure students stay within the boundaries of the three parameters. Masks should include a small mouthpiece to project their voices and a simple band around the back to attach to the face. If possible, cloth can be used to hide the back of the head. They should have an especially good time with the Furies masks! (25 minutes)

Students should finish the masks at home if need be and prepare for a dramatic reading of the scene tomorrow.

DAY THREE:

Find an open space (the school's auditorium or the classroom with the chairs pushed to the edges of the room) and begin to block the scene without use of the masks. Movement should be simple. Run through the scene after you have blocked it with the masks on. If there is time after that, ask for student reactions to the experience. Did you feel different with the mask on? Was it easier or harder to say the lines with the masks on? Reactions may have to wait until the next class. (40 minutes)

Character Marks

form features directly on
army helmets with soft clay.
Cover face with thin plastic.
Take hand and cover sheet of
newspaper with wallpaper
paste (Walrol) - use hand, do
not dip. Rub it on paper. Then
into strips and apply. Smooth
out each layer. DO 1ST layer
in one direction. Do Second
layer in opposite direction.
3rd layer - use paper bags.

allow each
layer to dry
before applying
next

Walrol wallpaper
paste (acrylic
type - not
wheat paste)

Behind the
Mask

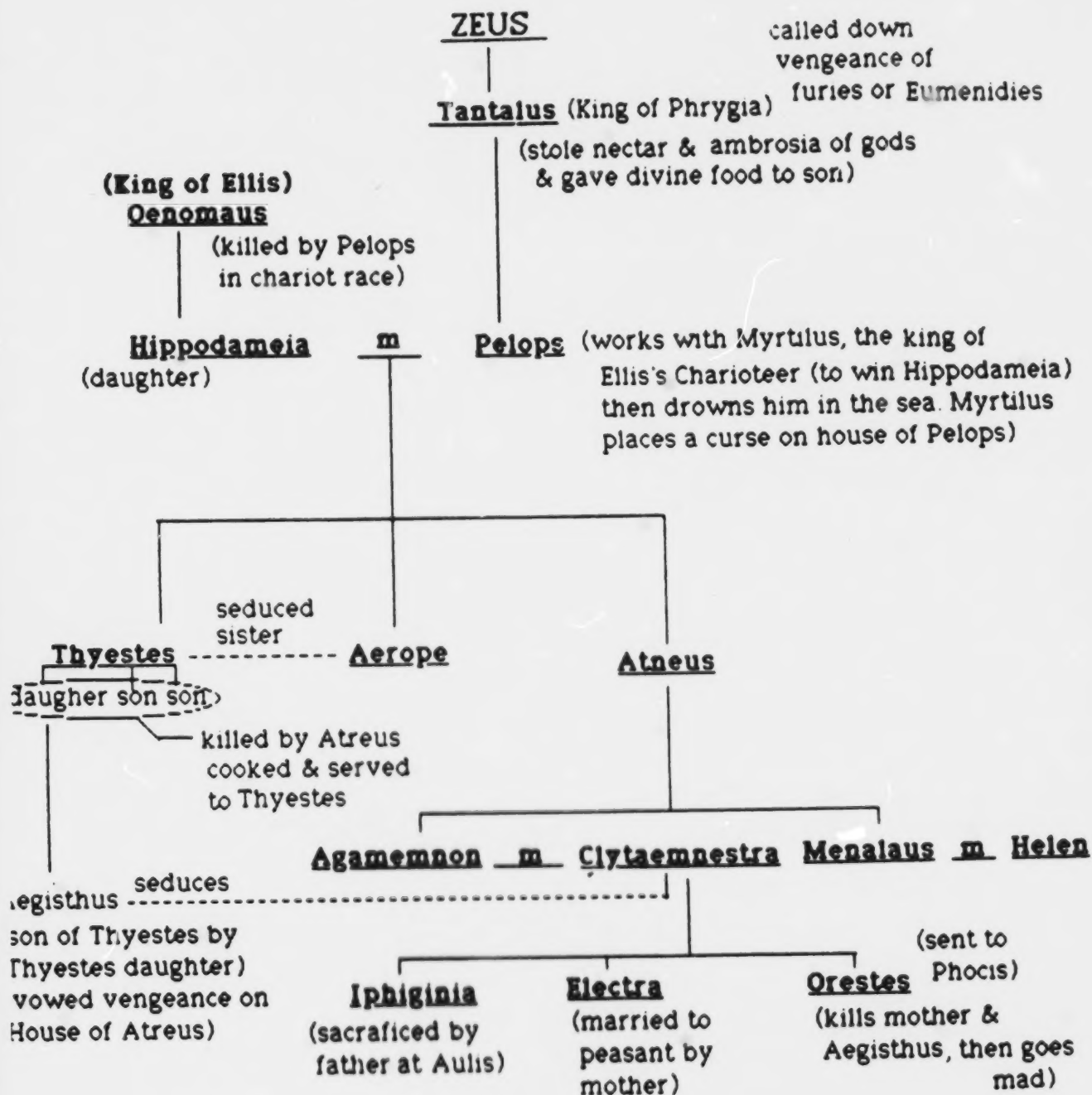


Introduction to Greek
Drama for Middle School

Paul Belanger
Ban Croft School

Randee Martin
Winchester High School

Eileen M. Sadof
Broadmeadows Middle School



House of Atreus

Aeschylus thesis "The fatal breeding of violence by violence, and the inescapable punishment through generation after generation, of insolent pride and excess." William Durant The Life of Greece

DESCRIPTION OF CHARACTERS

Orestes: Only son of Agamemnon and Clytemnestra, Orestes avenged his father's murder by his mother's hand by slaying Clytemnestra and her lover Aegisthus. He was then plagued by the vengeful Furies (Eumenides), but is eventually pardoned.

Eumenides or Erinyes (Furies) Three avenging goddesses who pursue Orestes after his murder of his mother, Clytemnestra, then pardoned him, hence ending the curse of the House of Atreus. These specters of vengeance, Clotho, Lachesis and Atropus keep account of the transgressions of men and of gods and they never let their terrible anger end till they have brought punishment down on the head of the transgressor.

Apollo (Phoebus Apollo): Twin brother of Artemis. Apollo and Artemis are the loveliest of all of the children of Zeus. Mainly known as the sun god, Apollo's most famous oracles were at Delphi and Delos.

Athena(Pallas Athena): Goddess of wisdom and warfare, Athena sprang full-grown and armored from the head of Zeus when Zeus swallowed Metis, the wisest of gods and men. She was also considered the goddess of the city of Athens and Patroness of its civilization.

Citizens of Athens: In the play, these men who will vote to save or condemn Orestes are seated on the jury of the trial.

"The Eumenides" (The Furies)

Chorus

Waken. You are awake, wake her, as I did you. 140
You dream still? On your feet and kick your sleep aside.
Let us see whether this morning-song means vanity.

(Here they begin to howl.)

Sisters, we have had wrong done us.
When I have undergone so much and all in vain.
Suffering, suffering, bitter, oh shame shame, 145
unendurable wrong.
The hunted beast has slipped clean from our nets and gone.
Sleep won me, and I lost my capture.

Shame, son of Zeus! Robber is all you are.
A young god, you have ridden down powers gray with age, 150
taken the suppliant, though a godless man, who hurt
the mother who gave him birth.
Yourself a god, you stole the matricide away.
Where in this act shall any man say there is right?

The accusation came upon me from my dreams, 155
and hit me, as with goad in the mid-grip of his fist
the charioteer strikes,
but deep, beneath lobe and heart.

The executioner's cutting whip is mine to feel 160
and the weight of pain is big, heavy to bear.

Such are the actions of the younger gods. These hold
by unconditional force, beyond all right, a throne
that runs reeking blood,
blood at the feet, blood at the head. 165
The very stone centre of earth here in our eyes horrible
with blood and curse stands plain to see.

Himself divine, he has spoiled his secret shrine's
hearth with the stain, driven and hallooed the action on. 170
He made man's way cross the place of the ways of god
and blighted age-old distributions of power.

• 140 •

BEST COPY AVAILABLE

• THE EUMENIDES •

He has wounded me, but he shall not get this man away.
Let him hide under the ground, he shall never go free. 175
Cursed suppliant, he shall feel against his head
another murderer rising out of the same seed.

(Apollo enters again from his sanctuary.)

Apollo

Get out, I tell you, go and leave this house. Away
in haste, from your presence set the mantic chamber free, 180
else you may feel the flash and bite of a flying snake
launched from the twisted thong of gold that spans my bow
to make you in your pain spew out the black and foaming
blood of men, vomit the clots sucked from their veins.
This house is no right place for such as you to cling 185
upon; but where, by judgment given, heads are lopped
and eyes gouged out, throats cut, and by the spoil of sex
the glory of young boys is defeated, where mutilation
lives, and stoning, and the long moan of tortured men
spiked underneath the spine and stuck on pales. Listen 190
to how the gods spit out the manner of that feast
your loves lean to. The whole cast of your shape is guide
to what you are, the like of whom should hole in the cave
of the blood-reeking lion, not in oracular
interiors, like mine nearby, wipe off your filth. 195
Out then, you flock of goats without a herdsman, since
no god has such affection as to tend this brood.

Chorus

My lord Apollo, it is your turn to listen now.
Your own part in this is more than accessory.
You are the one who did it; all the guilt is yours. 200

Apollo

So? How? Continue speaking, until I understand.

Chorus

You gave this outlander the word to kill his mother.

Chorus

Yes. He murdered his mother by deliberate choice.

425

Athene

By random force, or was it fear of someone's wrath?

Chorus

Where is the spur to justify man's matricide?

Athene

Here are two sides, and only half the argument.

Chorus

He is unwilling to give or to accept an oath.

Athene

You wish to be called righteous rather than act right.

430

Chorus

No. How so? Out of the riches of your wit, explain.

Athene

I say, wrong must not win by technicalities.

Chorus

Examine him then yourself. Decide it, and be fair.

Athene

You would turn over authority in this case to me?

Chorus

By all means. Your father's degree, and yours, deserve as much.

435

Athene

Your turn, stranger. What will you say in answer? Speak, tell me your country and your birth, what has befallen you, then defend yourself against the anger of these; if it was confidence in the right that made you sit to keep this image near my hearth, a suppliant in the tradition of Ixion, sacrosanct. Give me an answer which is plain to understand.

44

• THE EUMENIDES •

Orestes

Lady Athene, first I will take the difficult thought
away that lies in these last words you spoke. I am
no suppliant, nor was it because I had a stain
upon my hand that I sat at your image. I
will give you a strong proof that what I say is true.
It is the law that the man of the bloody hand must speak
no word until, by action of one who can cleanse,
blood from a young victim has washed his blood away.
Long since, at the homes of others, I have been absolved
thus, both by running waters and by victims slain.

445

450

I count this scruple now out of the way. Learn next
with no delay where I am from. I am of Argos
and it is to my honor that you ask the name
of my father, Agamemnon, lord of seafarers,
and your companion when you made the Trojan city
of Ilium no city any more. He died
without honor when he came home. It was my mother
of the dark heart, who entangled him in subtle gyves
and cut him down. The bath is witness to his death.
I was an exile in the time before this. I came back
and killed the woman who gave me birth. I plead guilty.
My father was dear, and this was vengeance for his blood.
Apollo shares responsibility for this.
He counterspurred my heart and told me of pains to come
if I should fail to act against the guilty ones.
This is my case. Decide if it be right or wrong.
I am in your hands. Where my fate falls, I shall accept.

455

460

465

Athene

The matter is too big for any mortal man
who thinks he can judge it. Even I have not the right
to analyse cases of murder where wrath's edge
is sharp, and all the more since you have come, and clung
a clean and innocent suppliant, against my doors.
You bring no harm to my city. I respect your rights.

470

475

Yet these, too, have their work. We cannot brush them aside,
and if this action so runs that they fail to win,
the venom of their resolution will return
to infect the soil, and sicken all my land to death.
Here is dilemma. Whether I let them stay or drive
them off, it is a hard course and will hurt. Then, since
the burden of the case is here, and rests on me,
I shall select judges of manslaughter, and swear
them in, establish a court into all time to come.

480

Litigants, call your witnesses, have ready your proofs
as evidence under bond to keep this case secure.
I will pick the finest of my citizens, and come
back. They shall swear to make no judgment that is not
just, and make clear where in this action the truth lies.

485

(Exit.)

Chorus

Here is overthrow of all
the young laws, if the claim
of this matricide shall stand
good, his crime be sustained.
Should this be, every man will find a way
to act at his own caprice;
over and over again in time
to come, parents shall await
the deathstroke at their children's hands.

490

495

We are the Angry Ones. But we
shall watch no more over works
of men, and so act. We shall
let loose indiscriminate death.
Man shall learn from man's lot, forejudge
the evils of his neighbor's case,
see respite and windfall in storm:
pathetic prophet who consoles
with strengthless cures, in vain.

500

505

Vengeance will be upon you.
The all is bigger than you.
Let man see this and take
care, to mother and father,
and to the guest
in the gates welcomed, give all rights
that befall their position.

54

The man who does right, free-willed, without constraint
shall not lose happiness
nor be wiped out with all his generation.
But the transgressor, I tell you, the bold man
who brings in confusion of goods unrightly won,
at long last and perforce, when ship toils
under tempest must strike his sail
in the wreck of his rigging.

55

He calls on those who hear not, caught inside
the hard wrestle of water.
The spirit laughs at the hot hearted man,
the man who said "never to me," watches him
pinned in distress, unable to run free of the crests.
He had good luck in his life. Now
he smashes it on the reef of Right
and drowns, unwept and forgotten.

56

*(Athene re-enters, guiding twelve citizens chosen as jurors
and attended by a herald. Other citizens follow.)*

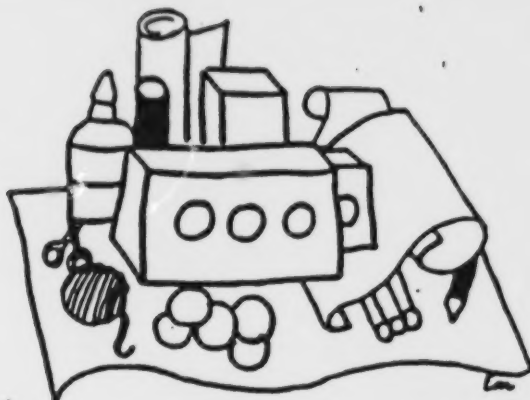
57

Athene

Herald, make proclamation and hold in the host
assembled. Let the stabbing voice of the Etruscan
trumpet, blown to the full with mortal wind, crash out
its high call to all the assembled populace
For in the filling of this senatorial ground
it is best for all the city to be silent and learn
the measures I have laid down into the rest of time.
So too these litigants, that their case be fairly tried.

58

(Trumpet call. All take their places. Enter Apollo.)



THE RECYCLE CENTER BOSTON PUBLIC SCHOOLS

1. The Boston Public Schools Recycle Center is yours! The Recycle Center is a unique professional development support system. It serves you by providing free materials and ideas to help you develop "HANDS-ON" educational activities for the students you teach.

2. FREE MATERIALS:

Ongoing supply of unique creative materials including:

- Silver Mylar
- Contact Paper
- Styrofoam
- Fabric & Yarn
- Plastic Parts
- Paper Stock
- Wood & Masonite
- Wheels & Gears
- Colored Tubes
- And Much More!

3. Professional Development Workshop:

Inspirational "Hands-On" sharing sessions designed to help you develop ideas and activities using these materials in your classroom.

4. Location:

At Parkman School Auditorium,
25 Walk Hill Street, Jamaica Plain, near
Forest Hills Station off Hyde Park
Avenue. Use side door entrance.

5. Hours:

Come on Tuesday & Thursday,
2:30-5:30 p.m.

6. Supported by:

Massachusetts State Department of
Education, Chapter 636 Funds, The
Greater Boston Business & Industrial
Community and the Institute for Self
Active Education.

7. For More Information:

Call or write, Dr. Walter F. Drew,
Institute for Self Active Education,
Boston Public Schools Recycle
Program, P.O. Box 1003, Boston, MA
02205. (617) 282-2812.

**You have an exciting
teaching resource in your
hands right now.**

Three (or more!) day plan for:
INTRODUCTION TO GREEK TRAGEDY
using Sophocles ANTIGONE

DAY ONE:

1. Set forth synopsis of plot
2. Five students each are assigned one key speech which is representative of his/her assigned character to read for class. (Creon, Antigone, Tiresias, Ismene, Chorus)

Homework: Read play
consider issues/ themes

DAY TWO:

1. Explain Athenian Drama as a religious experience and civic duty, hand out diagram of theater, and discuss needs for masks and exaggerated gesticulation if large theater.
2. Discuss some themes and issues raised in ANTIGONE.

DAY THREE:

1. Assign 3-5 students (depending on size of class) to a group for each of the five characters in ANTIGONE. Each character group designs a (paper) mask and decides on appropriate gestures for the character based on the representative speech read day one.

In successive days we'd ask students to write and enact their own play using similar character types and similar issues.

Day 2

Objective: To introduce students to Greek mythology via Antigone.

To provide students with copies of two selected speeches from "Antigone" to read and to analyze which will provide some information about the play, its characters and some Greek mythology.

Speech I: Ismene's speech at the beginning of the play provides family historical background and how the laws of the land are important. Page-161.

Speech II: Antigone speech on pages-189-190--This speech provides some background about the politics, power struggle, livelihood and the future.

Notes: These two plays were selected to provide students with some basic knowledge about Greek mythology and what the play "Antigone" is about.

Instructions: Students will read each speech separately break into small groups discuss what they read by sharing with their peers. Each speech discussion will probably take about 10 minutes each. Reading each speech will probably take about 10 minutes, also. The remaining time will be allow for questions, answering and reference.

Suggested bibliography for teacher and students reference:

Greene, David & Lattimore, Richard (introduction). Sophocles I. Chicago, London: The University of Chicago Press, 1978.

Evslin, Bernard, Evslin, Dorothy & Hoopes, Ned. The Greek Gods. New York, London & Toronto: Scholastic Book Services, 1966.

Goodrich, Norma Lorre. Medieval Myths. New York & Toronto: The New American Library, 1961.

Hamilton, Edith. Mythology: Timeless Tales of Gods and Heroes. New York, Scarborough, Ontario, New American Library, 1942, 1969.

Kitto, F.D.H.. The Greeks. Harmondsworth, Middlesex, England: Penguin Books, Ltd., 1951.

Asimov, Isaac. Words from the Myths. New York, N.Y.: New American Library, 1969.

« ANTIGONE »

Ismene

Alas. Remember, sister, how our father
perished abhorred, ill-famed.

Himself with his own hand, through his own curse
destroyed both eyes.

Remember next his mother and his wife
finishing life in the shame of the twisted strings.

And third two brothers on a single day,
poor creatures, murdering, a common doom
each with his arm accomplished on the other.

And now look at the two of us alone.

We'll perish terribly if we force law
and try to cross the royal vote and power.

We must remember that we two are women
so not to fight with men.

And that since we are subject to strong power
we must hear these orders, or any that may be worse.

So I shall ask of them beneath the earth
forgiveness, for in these things I am forced,
and shall obey the men in power. I know
that wild and futile action makes no sense.

Antigone

O tomb, O marriage-chamber, hollowed out
house that will watch forever, where I go.
To my own people, who are mostly there;
Persephone has taken them to her.
Last of them all, ill-fated past the rest,
shall I descend, before my course is run.
Still when I get there I may hope to find
I come as a dear friend to my dear father,
to you, my mother, and my brother too.
All three of you have known my hand in death.
I washed your bodies, dressed them for the grave.

. 189 .

BEST COPY AVAILABLE

poured out the last libation at the tomb.
Last, Polyneices knows the price I pay
for doing final service to his corpse.
And yet the wise will know my choice was right.
Had I had children or their father dead,
I'd let them moulder. I should not have chosen
in such a case to cross the state's decree.
What is the law that lies behind these words?
One husband gone, I might have found another,
or a child from a new man in first child's place,
but with my parents hid away in death,
no brother, ever, could spring up for me.
Such was the law by which I honored you.
But Creon thought the doing was a crime,
a dreadful daring, brother of my heart.
So now he takes and leads me out by force.
No marriage-bed, no marriage-song for me,
and since no wedding, so no child to rear.
I go, without a friend, struck down by fate,
live to the hollow chambers of the dead.
What divine justice have I disobeyed?
Why, in my misery, look to the gods for help?
Can I call any of them my ally?
I stand convicted of impiety,
the evidence my pious duty done.
Should the gods think that this is righteousness,
in suffering I'll see my error clear.
But if it is the others who are wrong
I wish them no greater punishment than mine.

THE COMPLETE GREEK TRAGEDIES

EDITED BY DAVID GRENE AND RICHMOND LATTIMORE



MELISSA BRISTOL
Duxbury High School

PATRICIA MAYE-WILSON
Madison Park High School

PAULA SAMPSON
Stoneham High School

Translated by Elizabeth Wyckoff

INTRODUCTION TO ATHENIAN TRAGEDY

Athenian tragedy was a RELIGIOUS experience, having evolved from choral song and dance honoring Dionysus and having a plot concerned with man's relationship with the gods. It was the Greek custom to honor the gods with human achievement from athletic to dramatic competitions, and plays were performed only as part of a contest at annual festivals, the Lenaea in Jan. or Feb., and the Great Dionysia in Mar. or Apr. It was one's civic duty to participate in these events.

The CHORUS referred to above, consisting in early drama of 50 men, later of 12, was composed of ordinary citizens, appropriately so in a participatory democracy like Athens. We believe that the playwright THESPIS initiated performance by an actor along with the chorus, later AESCHYLUS c.490 B.C. added a second actor, and SOPHOCLES c.450 B.C. introduced a third one, so that the chorus came to take on its own "role" in dialogue with the characters portrayed by the actor(s). (Actors could play more than one part, so the cast was not limited to the number of actors.)

Epic and lyric, the Greek literary forms up to this time, were all composed in verse and recited or sung with musical accompaniment; so also was drama completely in POETIC and MUSICAL form, and the choral performance involved mimetic DANCING in the orchestra area of the theatre.

The ancient theatre, as it evolved into a permanent architectural structure, was suited to the hilly topography of Greece. The theatre at Epidaurus from c.300 B.C. (plan attached) seated 20,000 in the open air and the acoustics of the bowl shaped structure were excellent, but visibility posed a problem for those in the upper tiers hundreds of feet from the stage. The use of large MASKS by the actors (who were all male) helped the audience to identify characters and was also a practical way to differentiate between characters played by the same actor. (What disadvantage can you think of in using masks?) Because theatres were so large it was also necessary for actors to develop "stock" gestures to portray various emotions and activities.

Theatre Plan

- ① orchestra - where chorus danced
- ② thymele - an altar
- ③ proskenian - facade for scenery; in front of which actors performed
- ④ skene - dressing rooms
- ⑤ parodos - entrances and exits for chorus

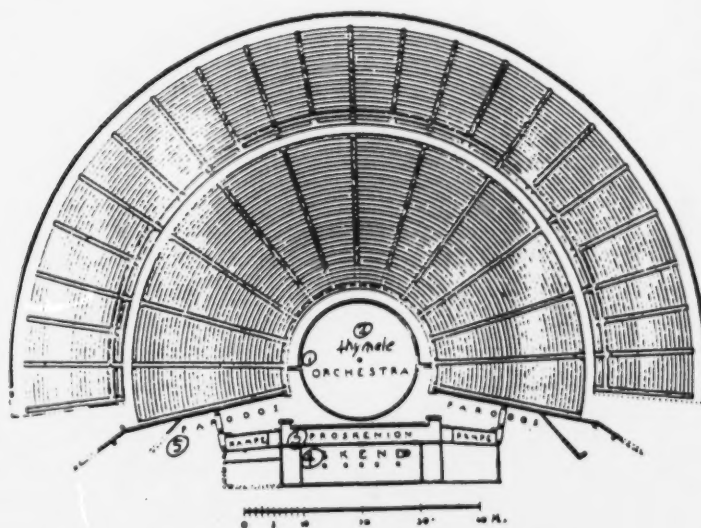
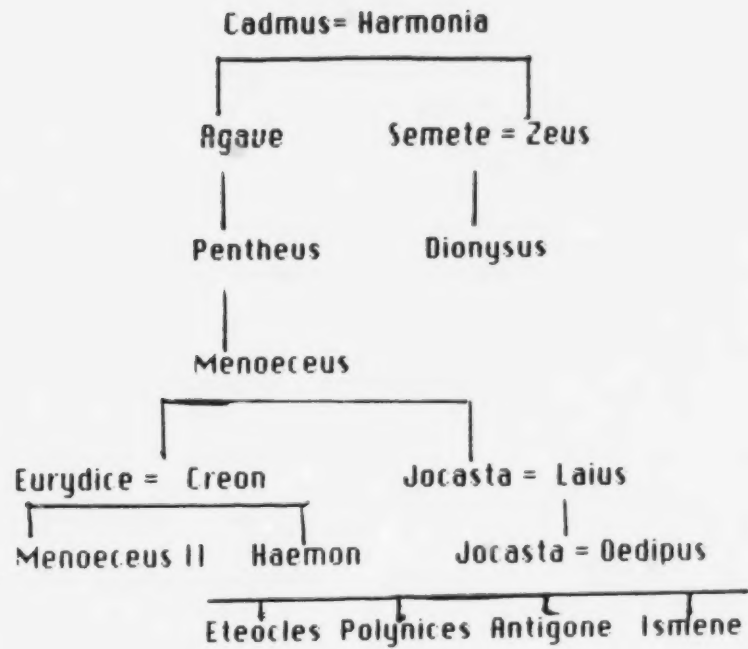


FIG. 46.—Plan of the Theater at Epidaurus in Argolis

HOUSE OF THEBES



Introduction to Greek Drama

ANTIGONE project

Directions:

Now that you understand the story of Antigone and you have a little background in Greek Theater you and your group will create the following:

Part I-- Masks

Using the speech that you have been given from ANTIGONE, create a mask that your character might have worn. Remember that the color and style, facial expressions and texture must help even those far from the stage to understand the words and the themes that your character expresses. Be prepared to exhibit your mask to the rest of the class.

Part II-- Gestures

Using your representative speech, decide on a series of broad gestures that your character could use to convey the central ideas in this passage. Remember to keep the gestures stylized and exaggerated and simple. Be prepared to share these gestures with the class.

Questions:

1. How might the gestures you developed help and audience understand the play?
2. Do your gestures mirror each idea? Are they symbolic? Are gestures repeated as an idea is repeated?
3. Using the ideas that you have already created gestures for, make

a list of the other stories you could tell? Could you explain any contemporary social issues or problems using these gestures?

4. Have you ever seen anyone convey ideas using similar movements? An actor? storyteller? politician? someone else? If so, give an example.

5. Do you think another character in the play would use a similar gesture to convey the same idea. Are the gestures defined by the ideas or the characters? (Watch for similarities as other students present their gestures)

6. The use of masks made it impossible to see subtle facial expressions (imagine watching a play or TV show where the face never changed!). What other things would the audience have paid attention to?

7. After watching other students read these passages using masks and gestures, what is your overall impression? Are the ideas expressed by each character easier to understand? Harder?

Eliza Hale

Three Day Curriculum to Introduce Greek Theatre

Subject: English or Drama

Grade: 10, 11, or 12

Objective: to help students experience differences and similarities between the world (mind?) of the Greeks and the world (mind) of our society today.

Method: Day 1: improvise outcomes to key scenes in Iphigenia set in a contemporary context; Day 2: write scenes as improvised using comments of audience/classmates; Day 3: analyze student scenes in terms of Greek tragedy with reference to Euripedes Iphigenia.

DAY I: Small Group Improvisations

Maybe write IMPROVISATION and SCENE on the board; does anyone in the class know have any thoughts about what these terms mean?

IMPROVISATION: spontaneous creation of dialogue and action...make it up as you go along...etc.

SCENE: a journey...situation at the end of a scene is different from the way it was at the beginning...characters coming together with conflicting needs or wants...the effort of each character to try to solve the problem from his/her point of view (the problem is not necessarily solved by the end of the scene, but it may be different)

If you have a long period (I teach a double period of an hour and a half), you could do some improv games to loosen them up: e.g. BOOP: in a circle, A crosses to B and offers him/her a Boop, a non-verbal sound with a big body gesture (non-violent and non-intrusive); B then follows A back to his spot and gives the Boop back to A; B then crosses to C and offers a different Boop which C then gives back to B before offering to D (and so on)--don't let the students stop to think of what to do-- encourage them to keep it spontaneous...all Boops are good boops. (There are a thousand good games for improv warm-ups--check Viola Spolin's Improvisation for the Theatre).

Let the class know they will be breaking into small groups to improvise scenes according to specific character and situation information and using their own instincts about what the character will do or say to solve the problem from his point of view and in response to others in the scene (kind of like life).

Briefly identify the four main characters (depending on specific scenario, they will be contemporary variations on Agamemnon, Menelaus, Iphigenia, Clytemnestra but you don't necessarily have to mention the Greeks, or tragedy or history of the theatre etc...))

Divide class into groups of two and three (sex isn't crucial probably, boys can play girls and vice versa if you have to):

boy/boy (Agamemnon/Menelaus)
boy/girl (Agamemnon/Clytemnestra)
boy/girl/girl (Agamemnon/Clytemnestra/Iphigenia)

Distribute character/situation cards and give them a few minutes or so to digest the information individually.

Give them another few minutes to explore the situation together (n.b.--they don't have to plan the improv, just know the set-up!)...to discuss WHERE they are, what their RELATIONSHIP is to each other, information they may know in common (information which may be unknown to others in the scene does not have to be discussed before if the students understand they may need to reveal it in the improv).

Groups improvise their scenes in front of the class.

DAY II: In-class Writing

finish improves if needed; get feed back on outcomes of situations from other students; return to small groups to write out the scene based on their improv and feed back.

DAY III: Discussion of Scenes

Possible questions:

who is the hero?
what choices do the characters have control over? what decisions seem to be made for them?
what motivates the action (consider the needs of the individual, the needs of society, the influence of other forces; motives positive or negative, generous or selfish, smart or stupid? gray areas?
is there suffering?
how does the story end for us? (various outcomes may have emerged)
how would the story end for the Greeks? how did it end in Iphigenia, the tragedy by Euripides?

Note: this may really be an intro unit to a study of Iphigenia; when you get to those scenes in the play which parallel the improv situations you gave your class, further comparison (in class discussion and written assignments would be fun)

Scenario on which to base
character info cards for improvs:
(Names can be changed)

Agamemnon & Menelaos work in a
bio-research firm and are very close to
developing a vaccine for AIDS. The final
step is to cultivate the vaccine in ~~the~~
a human subject of a specific and
~~an~~ extraordinarily rare blood type. Iphigenia
possesses this blood type. ~~but she~~

The subject of this research may die
of AIDS ~~because of~~ when the contaminant
blood is injected into the system.

Agamemnon has told Menelaos he will
use Iphigenia as the subject but neither
Iphigenia nor her mother Clytemnestra know of
his decision when they are called to the la

Three Day Intro To Greek Drama focusing on Prometheus
Chris, Fred, Marilou

Day 1

We will begin with the reading of the myth itself, reading a version (attached) out loud together as a class.

Introduce the idea of Greek dramas as retellings with room for interpretation and additions.

Discuss the two characters Prometheus and Zeus and their relationship as portrayed in the myth. Also discuss the image of fire, and the implications for mankind opened up by the gift of fire.

Homework: Based on the myth, write a character study of either Zeus or Prometheus, and defend the actions of the character you choose to profile.

1
BEST COPY AVAILABLE

Day 2

- I. Class members bring in prepared homework of character sketches of Prometheus and Zeus -- present to class. Make a case for each character's side/point of view: 15-20 minutes.

(within discussion, once basic sides have been explored, introduce ideas of totalitarian/tyrant Zeus and the "sin" of Prometheus with parallels to Adam and Eve)

- II. Brief introduction of Io and part played by her in the play.

- III. Begin to look at emotions which are surfacing in the story of Prometheus -- elicit responses from students. As a development from this (emotion generated in stories), look at the genre of current film. Which films do you really get into? With which characters do you truly identify vicariously (define term within discussion).

List 3 or 4 films you've seen in the last year.
(Teacher puts them on board)

Why did you like them?

How did they make you feel?

- IV. Explore whether these feelings converge with Aristotle's idea of the role of drama from The Poetics eliciting both fear and pity.

Do they agree or disagree?

Are there other important responses/emotions which you feel which are not mentioned by Aristotle?

- V. For homework for Day 3

Write a two paragraph account of a recent experience of yours where you felt fear or pity. This should be at an event (game or movie theater, or another similar place) which is public where the community is present. Describe your feelings and what prompted them in your commentary.

Prometheus

A Greek myth

Retold by W. L. HAWKES

You will remember how Prometheus the Titan made man out of clay and helped his cousin Zeus to win the war of rebellion against Cronus. One would think that he might have won Zeus's undying thanks, but unfortunately for Prometheus, he presumed too much on Zeus's gratitude. As a result he made Zeus angry and had to suffer severe punishment.

Prometheus was very pleased with man but felt that there was a great deal left to be desired in his creation. His brother, Epimetheus, whose name means "he who thinks afterward," had had a hand in helping him make man, but true to his name, he had used up all his raw materials in giving man just a body more versatile than that of the animals. Prometheus realized that in this state man would not know how to take advantage of his upright posture. What man needed, he saw, was to have the chance to develop his mind. Athene, the goddess of wisdom, had already given Prometheus the knowledge of how to build houses, to add and subtract, to chart a course by the stars, to heal illness, and these, and many other useful arts, he soon passed on to mankind. But still man did not have enough to satisfy Prometheus. So he decided to give man the divine gift of fire.

At first Zeus did not seem to object to this idea. But trouble came when Prometheus played a joke on Zeus. It began one day when the gods were gathered together to decide which portions of the sacrificial bull should be offered to them as a gift. Since he was the most clever god, Prometheus was asked to make the decision.

"Well," he said, thinking to show them how silly they were to argue over such a matter, "give me an hour or two and I will have an answer for you."

So while the gods went off for a noontime nap, Prometheus took a bull, killed it, dismembered it, and flayed its hide. Then he made two bags from the hide. Into one he stuffed all the flesh of the bull; and on top of the flesh, at the mouth of the bag, he stuffed the bull's stomach, the least tempting part of the animal. Into the other bag, he put first the bones and then on top, at the mouth of the bag, he placed the animal's juicy fat.

When the gods returned in the early afternoon, they saw the two bags placed on a large flat stone.

"Now," said Prometheus craftily, "I've decided that the best way to resolve the argument is to let Zeus be guided by what he sees. Let the father of the gods and men choose which of these two bags he most would like. Whatever the bag contains shall hereafter be the portion of sacrifice given to the gods."

Zeus was pleased at the idea and quickly stepped up to inspect the bags. Of course, he let his greedy eyes be his guide and chose the bag whose mouth was stuffed with the fragrant fat. When the rest of the contents of the bag had been dumped on the ground, however, and he saw only a pile of dry bones, Zeus knew he had been tricked. He was furious.

"Very well, Prometheus," he raged, "so you want to make me look a fool before the other gods, do you? Well, you'll be sorry you did! You want to give mankind the gift of fire, but now you can't. I won't allow it. Let men eat their flesh raw, just as they always have!"

But Prometheus was a very persistent god. A few days later, when he thought that perhaps Zeus would not be looking, he got Athene to let him steal at night into the fire-chamber of Olympus by the back door. There, in the center of the chamber stood the flaming chariot of the sun, where Apollo had left it after its day's journey. He took a rush torch that was lying in a corner of the hall, lit it from the fiery chariot, and soon had a bright, live piece of charcoal. This he put into the hollow stalk of a giant fennel that he had brought with him, to keep it glowing, but also to hide its light. Then he quickly stole out of the chamber and came down to earth where men were sleeping. Quietly he gathered together some dry leaves and twigs, and putting his live coal in amongst them, he soon had a blazing bonfire going. At last he stepped behind a large oak tree to watch what would happen.

As it grew light, the men who dwelt near the grove got up from their beds of fern to begin the tasks of the day. Soon the news of the strange new spirit, bright as the sun, hot like the sun, so hot that it

devoured logs and branches with noisy greed, spread throughout the region. Men came and gathered around the place, gazing in wonder and awe. Soon the bolder ones moved near to the fire, but it was so hot that they quickly retreated. Prometheus watched for a while, delighted with his exploit, but soon it became clear to him that he would have to instruct men in how to treat this new plaything, so that they remained in control. It would not do for fire to become their master instead of their servant. So he stepped out from behind the oak tree and called the men to him.

"This is a gift that I bring to you from Olympus, mortals. It is called 'fire,' and is stolen from the sun. But it's a dangerous gift and you must learn to treat it well. It is greedy for wood and needs to be fed constantly, but if you feed it too much, it will rage out of control and kill you. If ever it does get out of control, you can subdue it with only one thing – water. Treat it with respect and it will be the key to much happiness."

At first the men were afraid at what Prometheus told them. Stolen from the sun? Brought down from Olympus? Surely it was death to meddle with such a thing. But Prometheus meanwhile had taken up the raw haunches of a deer that lay close by. Spitting them on a sharp stick, he held them over the fire, and soon the tempting smell of roast venison brought the men hungrily to the fire's edge. In no time at all they were gulping down the delicious, hot morsels greedily. Then Prometheus showed them how to make torches by dipping branches in pitch and igniting them at the fire. He showed them also how to smelt metal from the ore in rocks. All in all, he thought, surveying men as they happily and busily went about practicing their new skills, a good day's work.

But that night Zeus happened to look down from Olympus onto the face of the earth, and there he saw something that his eyes could hardly believe. All over the landscape he spotted the glow of fires, and by the firelight he saw men cooking their food, warming their cold hands. The fires were driving back the darkness. Some men had made crude forges on which they were already beating out rough weapons, and plowshares, and nails, and iron bands to bind planks together to make ships. Others were fashioning iron rims for the wheels of chariots. Others were refining gold from the earth and making ornaments and coins. It was not hard for Zeus to guess who had been responsible for this. Only one god would have had the gall to defy his command.

In his rage, he let out a roar of thunder that split the heavens and sent mortals scurrying into their caves and huts.

"Prometheus!" he shouted. "Where's Prometheus? Let him here at once. If he won't come, bring him by force!"

But Prometheus was already nearby. He knew there would be trouble, but he approached the cloud-gatherer's throne boldly, frowned blackly on him.

"What have you done, you fool?" he demanded hotly. "You my command. Man was not to have the gift of fire. No god can my power and get away with it!"

"Father of the gods and men," replied Prometheus quietly, "I say I did obey your command. But surely, it seemed to me, you take pity on the race of men. See how much happier they are, now they have fire."

"Maybe they are and maybe they aren't," Zeus stormed. "Now they have that gift, there's no telling what they'll do. Soon they'll be so proud of their accomplishments that they will think they're great as the gods. Who knows, they might even try to storm Olympus itself!"

"Whatever they do, they can never be as powerful as you," declared Prometheus reassuringly. "You can always destroy them if you do."

"I'm not going to wait that long," raged the thunderer. "I'm going to consume them all now, once and for all, in the hugest fire you saw!"

But Zeus had second thoughts.

"On the other hand," he said, "I think I'll have myself some fun. What you say is true – I can always destroy them if they storm heaven. In the meantime, I think I'll watch them with their new plaything. I'm not so sure it will bring them only happiness. Soon, mark my words, they'll be at war in those chariots, killing one another with swords and spears. Maybe they'll do the job for me."

"But you," he went on, turning to Prometheus with his eyes blazing, "you will have to be punished for your disobedience!"

So the king of Olympus called two gods, Power and Violence, to serve as guards of Prometheus. Then he turned to Hephaestus, the lame blacksmith of heaven.

"Hephaestus," he ordered, "you go along with Prometheus and his guards. They are taking him to the rocky slope of the Caucasus."

will stay forever, to bear the scorching heat of the sun by day and the bitter cold at night. And I will send an eagle to nest nearby. Each day it will swoop down and tear the prisoner's liver out, piece by piece. And each night the liver will repair itself, ready to make a meal for the bird the next day."

And so it was done. There Prometheus remained in torture for many and many a year. He would have been there still, except that Zeus finally relented and allowed one of the heroes to rescue him. The hero's name was Heracles. But that is another story.

What human qualities does Prometheus have?

Prometheus suffered for helping man. What effect would this story of divine sacrifice have on the people who told it?

The gift of fire drove back the darkness, and Prometheus told man it would be the key to much happiness. But Zeus prophesied that it would bring an even greater darkness. Which prophecy do you think has been fulfilled?

DAY 2
Prometheus Bound

LESSON: Students are to view the filmstrip "The Greek Tragic Vision-IV" and to work cooperatively to answer pertinent questions relating to it. The emphasis of this lesson is to think about character, symbol, and theme.

MATERIALS: "The Greek Tragic Vision-IV" filmstrip and tape
filmstrip projector
tape recorder

- METHOD: 1. Students are to take notes as they view/listen to "The Greek Tragic Vision-IV."
2. The class is to be divided into three groups to discuss/answer the following three questions relating to the filmstrip.
- a. The hierarchy of characters that appears in Greek drama (the divine, the heroic, and the human) is apparent in Prometheus Bound. Try to categorize these groups as suggested in the filmstrip and discuss what each group may symbolize.
 - b. What is being said about power in this play? Try to develop three thematic statements that capture the idea of power in Prometheus Bound.
 - c. Make a list of Prometheus' strengths and weaknesses. Try to relate his character traits and problems to a 1991 situation.
3. The three groups are to come together as a class to share their thoughts on the assigned questions. (This discussion will probably require an additional day.)

Lenny M. Hill

DAY 2

Prometheus Bound

(alternative or additional lesson for each group)
on character, symbol, and theme

Group One on Symbolism:

Students in this group are to discuss what each of the following items symbolize in Prometheus Bound.

fire
Zeus
Prometheus
the Chorus
(one other item you choose to discuss)

Group Two on Theme:

Students in this group are to discuss the following quotes as they relate to the theme of power in Prometheus Bound.

- a. "No one is fit to be trusted with power....No one.... Any man who has lived at all knows the follies and wickedness he's capable of. If he does not know it, he is not fit to govern others. And if he does know it, he knows also that neither he nor any man ought to be allowed to decide a single human fate." Charles Percy Snow
- b. "Power tends to corrupt and absolute power corrupts absolutely." Lord Acton
- c. "Power, like a desolating pestilence,
Pollutes whate'er it touches; and obedience,
Bane of all genius, virtue, freedom, truth,
Makes slaves of men, and, of the human frame,
A mechanized automation." Percy Shelley

Group Three on Character:

Students in this group are to research/role-play the characters Prometheus, Zeus, Hermes, Io, and Hephaistos. As each student introduces his character to the class, he is to provide the class with the following information:

- a. any facts on the Olympians
- b. his/her description
- c. his/her powers, symbols, or position
- d. personality traits
- e. significant life experience
- f. importance in mythology

Families Who Punish Too Much
or
Prometheus, Zeus, Hermes, Chorus, and Io Meet Philippos Donahuon

Now that you have finished reading "Prometheus Bound", it's time to show your understanding of the characters. The class will be divided into groups of 12. Using the lottery method, you will choose the role of one of the five panelists, Philippos Donahuon, or a member of the audience.

Mr. Donahue will work with the audience in developing questions for the guests. Each guest will work independently to develop his or her understanding of the character. The focus of this program is: Does the punishment fit the crime? Is this "tough love" carried too far? Is blood thicker than water?

How well you understand the text, the characters, and how well you express yourselves determine your grade. The grade is a group grade, not an individual one.

In addition to the oral presentation, after the program, you will write a defense of Prometheus or Zeus, citing statements made on the program to substantiate your point of view. This is an individual grade. The rough draft of the essay is due in one week.

Each program should run 20 minutes. The audience should prepare at least two questions each. Guard against asking questions that can be answered with yes or no. Be prepared to ask follow up questions. You need to be well informed on each panelist's background, beliefs, and strategies. If you watch "Face the Nation", "Five on Five", or "Meet the Press", you can get good ideas on how to conduct an interview.

You will not be able to use any notes.

You will need to work together after school to prepare this presentation.

N.B. Ideally, the first of the three days should be Friday, so this presentation falls on Tuesday, thus giving the students the weekend to work together.

BEST COPY AVAILABLE

Through an examination of cause and effect, the students should have a thorough understanding of all aspects of characterization. Through this format, they should see that such a conflict exists not only in literature, but in real life, at any time and place.

This assignment requires a day for the reading and a day for preparing the questions. The presentations should last 20 minutes for each group.

The written assignment could be turned in at any time after the presentations.

THREE

DAY

PLANS

Curriculum for Master Works
Leonard Miele
Brockton High School

What is tragedy? And what role does fate play in tragedy? These questions are the basis for this unit developed from Sophocles' classic drama Oedipus the King. Although only one Greek play will be studied, the tragic elements analyzed in Oedipus the King will be applied to Jean Anouilh's Antigone, William Shakespeare's King Lear, Henrik Ibsen's Hedda Gabler, Thomas Hardy's The Mayor of Casterbridge, and Nathaniel Hawthorne's The Scarlet Letter.

This unit is designed for an Advanced Placement English class at Brockton High School. The college-bound students in this class are to study literature as tragedy while analyzing the themes, characters, and symbols in each work. The timeline for studying Oedipus the King and Antigone is only three weeks, but the concepts of tragedy, fate, hamartia, catharsis, pathos, and reversal/recognition are to be applied to the other four literary works during the entire first semester of the academic year.

In keeping with the English department philosophy at BHS, most activities in this unit are to be student-centered and I will serve as coordinator/referee/devil's advocate only when the need arises. When student groups are preparing discussions to share with the class, I may join the group as an active member during this preparatory stage.

A. Introductory Study of Fate and Free Will

Day 1:

The class is divided into two groups. The first group has read "Four Great Adventures" in Edith Hamilton's Mythology. The second group has read "The Adventures of Odysseus" in the same volume. The task of each group is to brainstorm the myths, noting the role of the gods and fate in each myth.

Day 2:

"The Four Great Adventures" group is to share its thoughts with the class. The idea of fate versus free will should be part of the discussion.

Day 3:

"The Adventures of Odysseus" group is to share its thoughts as did yesterday's group.

B. Oedipus the King and Tragedy

Day 4:

Assign parts and begin reading Oedipus the King.
I will help to clarify Strophe and Antistrophe.

Assignment: Students are to complete the play.

Day 5:

The class is divided into three groups. The first group is to discuss Oedipus. The second group is to discuss Jocasta. And the third group is to discuss the Chorus. The task of each group is to brainstorm the role of the gods and fate as they relate to or are discussed by Oedipus, Jocasta, and the Chorus.

Day 6 and Day 7:

Each of the character groups is to share its thoughts on the characters so that the entire class discusses the ideas of fate and free will.

Assignment: All students are to read Chapters 6 through 16 of Aristotle's Poetics. Provide copies of these chapters. Students are to take notes on significant Greek terms/concepts that may help them to understand Aristotle's thoughts on tragedy.

Day 8 and Day 9:

These two days will be a teacher-directed discussion of tragedy and such Aristotelian terms as plot, hamartia, suffering(pathos), and reversal/recognition.

Day 10:

This will be another teacher-directed discussion of Aristotle's concepts as they apply to Oedipus the King. Students are to explain why this play is a tragedy.

C. Antigone as Tragedy

Day 11:

Assign parts and begin reading the play.

Assignment: Complete the play and think about the Chorus' definition of tragedy within the play. (see next page)

CHORUS. The spring is wound up tight. It will uncoil of itself. That is what is so convenient in tragedy. The least little turn of the wrist will do the job. Anything will set it going: a glance at a girl who happens to be lifting her arms to her hair as you go by; a feeling when you wake up on a fine morning that you'd like a little respect paid to you today, as if it were as easy to order as a second cup of coffee; one question too many, idly thrown out over a friendly drink—and the tragedy is on.

The rest is automatic. You don't need to lift a finger. The machine is in perfect order; it has been oiled ever since time began, and it runs without friction. Death, treason, and sorrow are on the march; and they move in the wake of storm, of tears, of stillness. Every kind of stillness. The hush when the executioner's ax goes up at the end of the last act. The unbreathable silence when, at the beginning of the play, the two lovers, their hearts bared, their bodies naked, stand for the first time face to face in the darkened room, afraid to stir. The silence inside you when the roaring crowd acclaims the winner—so that you think of a film without a sound track, mouths agape and no sound coming out of them, a clamor that is no more than a picture; and you, the victor, already vanquished, alone in the desert of your silence. That is tragedy.

Tragedy is clean, it is restful, it is flawless. It has nothing to do with melodrama—with wicked villains, persecuted maidens, avengers, sudden revelations, and eleventh-hour repentances. Death, in a melodrama, is really horrible because it is never inevitable. The dear old father might so easily have been saved; the honest young man might so easily have brought in the police five minutes earlier.

In a tragedy, nothing is in doubt and everyone's destiny is known. That makes for tranquillity. There is a sort of fellow-feeling among characters in a tragedy: he who kills is as innocent as he who gets killed; it's all a matter of what part you are playing. Tragedy is restful; and the reason is that hope, that foul, deceitful thing, has no part in it. There isn't any hope. You're trapped. The whole sky has fallen on you, and all you can do about it is to shout.

Don't mistake me: I said "shout"; I did not say groan, whimper, complain. That you cannot do. But you can shout aloud; you can get all those things said that you never thought you'd be able to say—or never even knew you had it in you to say. And you don't say these things because it will do any good to say them; you know better than that. You say them for their own sake; you say them because you learn a lot from them.

In melodrama you argue and struggle in the hope of escape. That is vulgar; it's practical. But in tragedy, where there is no temptation to try to escape, argument is gratuitous: it's kingly.

Day 12:

Divide the class into two groups. Each group is to discuss how the Chorus' definition of tragedy and Aristotle's concept of tragedy apply to Antigone.

Day 13:

Both of yesterday's groups will come together as a class to analyze the tragic elements of Antigone.

Assignment:

- A. Be prepared to discuss an effective speech within the play that contributes to character revelation or to lines that capture the idea of fate versus free will.
- B. Write a theme statement from the point of view of the following three characters: Antigone, Creon, and the Chorus.

Day 14:

All students will share thoughts from yesterday's assignment.

D. Incorporating Other Works of Literature

The concepts of tragedy and fate will be reinforced as the students study King Lear, Hedda Gabler, The Mayor of Casterbridge, and The Scarlet Letter. One way to begin the discussion of these works is to have students react to selected lines that deal with tragedy and fate. The following are specific examples:

King Lear:

"This is the excellent foppery of the world, that when we are sick in fortune, often the surfeits of our own behavior, we make guilty of our disasters the sun, the moon, and stars; as if we were villains on necessity; fools by heavenly compulsion; knaves, thieves, and treachers by spherical predominance; drunkards, liars, and adulterers by an enforced obedience of planetary influence, and all that we are evil in, by a divine thrusting on. An admirable evasion of whoremaster man, to lay his goatish disposition on the charge of a star."
I.ii

"As flies to wanton boys, are we to th' gods,
They kill us for their sport."

IV,i

Hedda Gabler:

"Mrs. Elvsted: You have some hidden motive in this, Hedda?!"

Hedda: Yes, I have. I want for once in my life to have power to mold a human destiny.

Mrs. Elvsted: Have you not the power?

Hedda: I have not--and have never had it.

Mrs. Elvsted: Not your husband's?

Hedda: Do you think that is worth the trouble? Oh, if you could only understand how poor I am. And fate has made you so rich! I think I must burn your hair off after all."

The Mayor of Casterbridge:

"And thus Henchard found himself again on the precise standing which he had occupied a quarter of a century before. Externally there was nothing to hinder his making another start on the upward slope, and by his new lights achieving higher things than his soul in its half-formed state had been able to accomplish. But the ingenious machinery contrived by the Gods for reducing human possibilities of amelioration to a minimum--which arranges that wisdom to do shall come *pari passu* with the departure of zest for doing--stood in the way of all that.."

The Scarlet Letter:

"'It must be even so,' resumed the minister. 'For, if we deem it otherwise, do we not thereby say that the Heavenly Father, the Creator of all flesh, hath lightly recognized a deed of sin and made no account the distinction between unhallowed lust and holy love? This child of its father's guilt and its mother's shame hath come from the hand of God, to work in many ways upon her heart, who pleads so earnestly, and with such bitterness of spirit, the right to keep her.'"

"'My old faith long forgotten, comes back to me, and explains all that we do, and all we suffer. By thy first step awry, thou didst plant the germ of evil; but since that moment, it has all been a dark necessity. Ye that have wronged me are not sinful, save in a kind of typical illusion; neither am I fiendlike, who have snatched a fiend's office from his hands. It is our fate. Let the black flower blossom as it may.'"

E. Evaluative Process:

Grades will be based upon group participation, homework assignments, occasional quizzes for reading checks, and the writing of comparative papers.

ACTING GREEK DRAMA

Paul E. Belanger

PROJECT SUBMITTED IN FULFILLMENT
OF THE REQUIREMENTS FOR
THE HUNTINGTON THEATRE'S
GREEK DRAMA MASTER WORKS INSTITUTE

11 APRIL 1991

ACTING GREEK DRAMA

Paul E. Belanger

The following curriculum was compiled as a result of lectures, materials, and demonstrations within the Master Works course on Greek Drama at the Huntington Theatre, primary instructor, Steve Scully. I dedicate this to my acting class at Bancroft School.

TARGET STUDENT POPULATION:

The curriculum is directed to a high school acting class in an urban, private school. The class is composed of a heterogeneous array of freshmen through seniors from mainly middle- to upper-middle socio-economic statuses. The class meets four days a week. On the other day of the week, less than half the class is present. On those days, the class does theatre games and improvisations.

PURPOSE:

In the course of the unit, the students will develop an appreciation for the richness and peculiarities of performing Greek drama. They will acquire a background in (1) the origins of Greek theatre, (2) the set up and development of the Greek stage, and (3) the major themes that pervade Greek drama, specifically of Greek tragedy. They will focus their attention primarily on performing scenes from a Greek tragedy and will endeavor to create truthful interpretations based on their background.

MATERIALS:

The students will specifically study the Greek drama *Prometheus Bound* by Aeschylus. The version I have used for this curriculum is translated by Scully & Herington. The students will receive handouts on the layout of the Greek theatres (see appendix).

TIMELINE:

The students should have done the following by the end of the indicated week:

WEEK ONE: Understand the origins of Dionysiac festivals, understand the physical set up of a common Greek theatre, creating a drawing of their own, read the play *Prometheus Bound*, and understand its main themes.

WEEK TWO: Create a character sketch of Prometheus based on material in the play, project Prometheus as a present day character and rewrite a monologue accordingly, chose one scene from the play to memorize and perform.

WEEK THREE: Block and memorize scenes during rehearsals in class time, perform a subtext version of the scene.

WEEK FOUR: Finish rehearsing scenes, video and critique scenes, perform for audience.

DAILY LESSON PLANS:

Week One

DAY ONE

As an introduction to Greek drama, start by knowing where the class stands on its knowledge of Greek myths. Make a list on the board of the myths they can remember from their middle and elementary school days. Have them give a brief synopsis of the myths as you list them. End the discussion by overviewing the major god hierarchy and stressing the impact religion had on Greek culture. (20 minutes)

Lecture about the Dionysian festivals-- how they began and how they were constructed-- and get a reaction from the students about them. Why would the Greeks do such things? Is there anything today that can compare to them? (big concerts, long-awaited movies, World Series, etc.) (20 minutes) For homework, tell them to research the story of Prometheus so as to be able to give a one minute summary of the story.

DAY TWO

Have class break up into pairs and tell each other their Prometheus stories. Were they different? As a class, get a consensus on the myth to be sure each group covers the main aspects of Prometheus' helping Zeus and the Olympians and then helping Man and then his punishment. (15 minutes)

Verbally, tell the class the main parts of the Greek theatre. Talk about the possible functions of the areas including the orchestra, skene, temple, and alter. Ask students to draw their own versions of a Greek theatre, given the aforementioned parts. Show them the handout of one version of an Athenian theatre (Appendix 1). Discuss: How does your version compare? (25 minutes)

For homework, read *Prometheus Bound*, lines 1-821.

DAY THREE

Find out if students have any questions about the reading from last night. Clarify any important questions or areas of confusion. (5 minutes)

Have students read the Prometheus/Chorus scene out loud (lines 134-430). This is in order for students to get a feel for the language and to bring out the function of the chorus. Discuss: Who is the chorus? What kinds of things do they tell us? How might this be staged? How would the chorus move? If time permits, try staging the scene with the class. (35 minutes)

Give the rest of the play to read for homework.

DAY FOUR

Clarify any questions or confusions again about the reading. (5 minutes)

Read the scene between Prometheus and Io out loud with basic blocking (lines 822-1362). Have different students take turns with the parts to keep involvement up with the entire class. Discuss: What issues does this scene bring up? (sexual abuse, hierarchy of gods/mortals/beasts, and nature of Zeus) How does this fit in with the play as a whole? (35 minutes)

For homework, have students begin thinking about which scene and part they want to perform for their project.

DAILY LESSON PLANS:

Week Two

DAY ONE

Read out loud with basic blocking the final scene of the play (lines 1443-1670) between Hermes and Prometheus. Discuss: What is Aeschylus saying in this play? How are you left feeling at the end of the play? What are some possible ways you can create that feeling in the audience during a performance of the play? Talk a little about how this play may have played in Athens. (30 minutes)

Ask the class what scenes and parts they are interested in portraying. Begin to assign students to roles and scenes as you see fit. (10 minutes)

DAY TWO

Have students break up into pairs. Each pair should come up with a character sketch of Prometheus based on information in the play and our earlier research including: family connections, personality, goals, friends, physical attributes, etc. When groups are done, create a consensus character sketch of Prometheus. (35 minutes)

For homework, ask students to think of a present day person in a present day situation that parallels Prometheus' situation. It could be someone famous or not. It could be someone you create who is put in a believable but similarly tortuous position because of his actions. Describe in a paragraph this person and his or her situation.

DAY THREE

Have students share their characters and situations with each other. Discuss: What are the common themes you used? (15 minutes)

Have students begin rewriting one of Prometheus' monologues from the play (lines 620-738) to reflect their own characters and their situations. Go around to each student, helping those who are unclear or who are having trouble with the writing. Have them finish it for homework. (25 minutes)

DAY FOUR

Have students read/perform their monologues for the class. If time, discuss: What trouble did you have in creating this monologue? How close were you able to make your situation compared to the actual myth? What did you learn about Prometheus by seeing him in the present time? (40 minutes)

For homework, start to memorize their selected scenes, having make final decisions about role assignments during the week. Make sure scenes have well balanced parts for all actors and that the scenes are not so long that they will have trouble memorizing them in time. Keep in mind possible blocking schemes. Lines should be memorized by the third day of the third week.

DAILY LESSON PLANS:

Week Three

DAY ONE

Split students into scenes. Have them begin to block their scenes. The teacher should circulate among the scenes, offering guidance without entirely imposing his or her own interpretation of the students' roles, etc. (All period)

DAY TWO

Continue working on scene blocking and line memorizing. Emphasize with each actor to make dramatic choices based on the characterization they create and the themes we have discussed. (All period)

DAY THREE

Continue rehearsals. Lines should be memorized. Have students begin to consider what types of costumes they may want to use and what props (if any) and set they want to use. They may use whatever location they would like to play the scene, not excluding creative alternatives to the rock cliff the script calls for. Make sure, however, they clear these locations with you beforehand in order to insure appropriateness. (All period)

DAY FOUR

Begin the class with a discussion of what **subtext** is. Describe to them that subtext is the underlying meaning of the words that is unsaid. Show them by doing a demonstration. Get into a circle and have each person in turn tell the person to their right "Yes, I know, but..." with different meanings. That is what subtext is. (15 minutes)

Have the students split back into scenes and have them begin to subtext their speeches and scenes that reflect the true wants and meanings of their characters. Then, if time, have them start improvising their scenes using their subtext instead of their scripted lines. (25 minutes)

DAILY LESSON PLANS:

Week Four

DAY ONE

Finish subtext versions of the scenes. As you go around to each group, find out what they learned from getting at the subtext. Then, have them continue rehearsing the scripted scenes. Collect costumes, props, etc., and begin rehearsing with them as soon as possible. All these external aspects should be kept to a minimum. Tell them that they will be videotaped the next class period, one after the other, as a work in progress, not as the final version. (All period)

DAY TWO

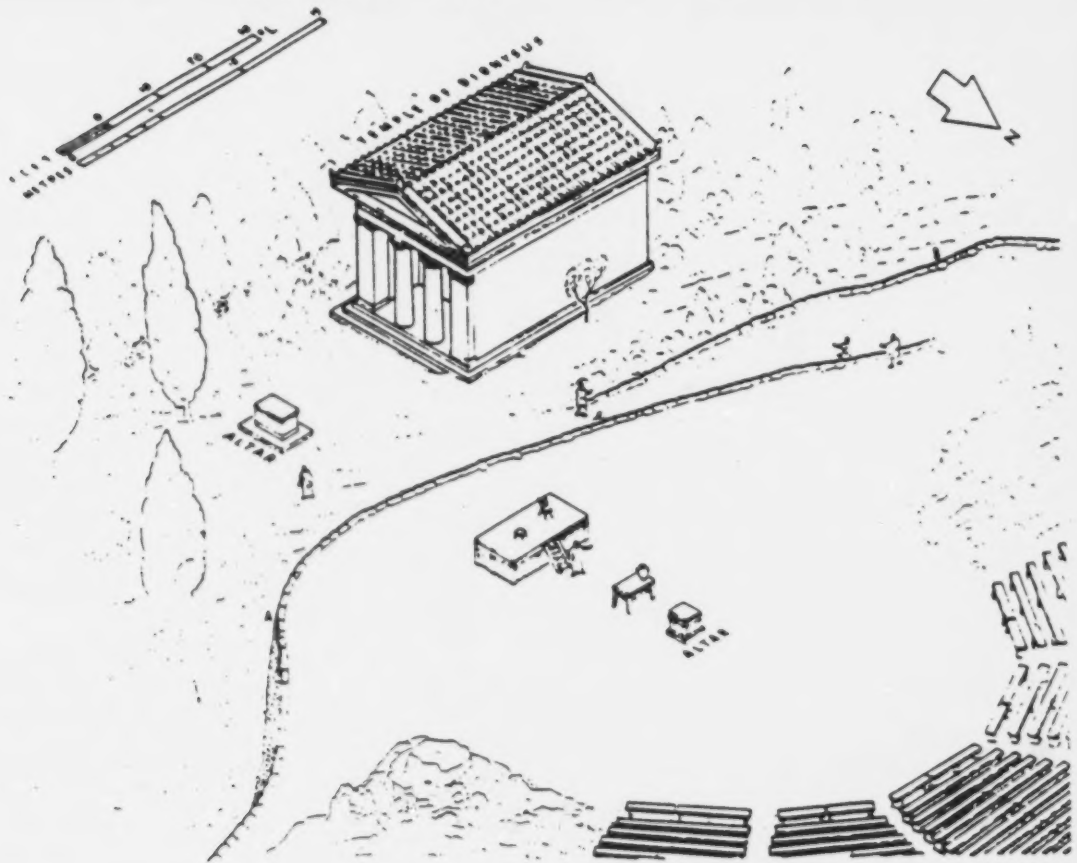
Video each scene. Each scene not presently performing should be the audience for the other scenes. (All period)

DAY THREE

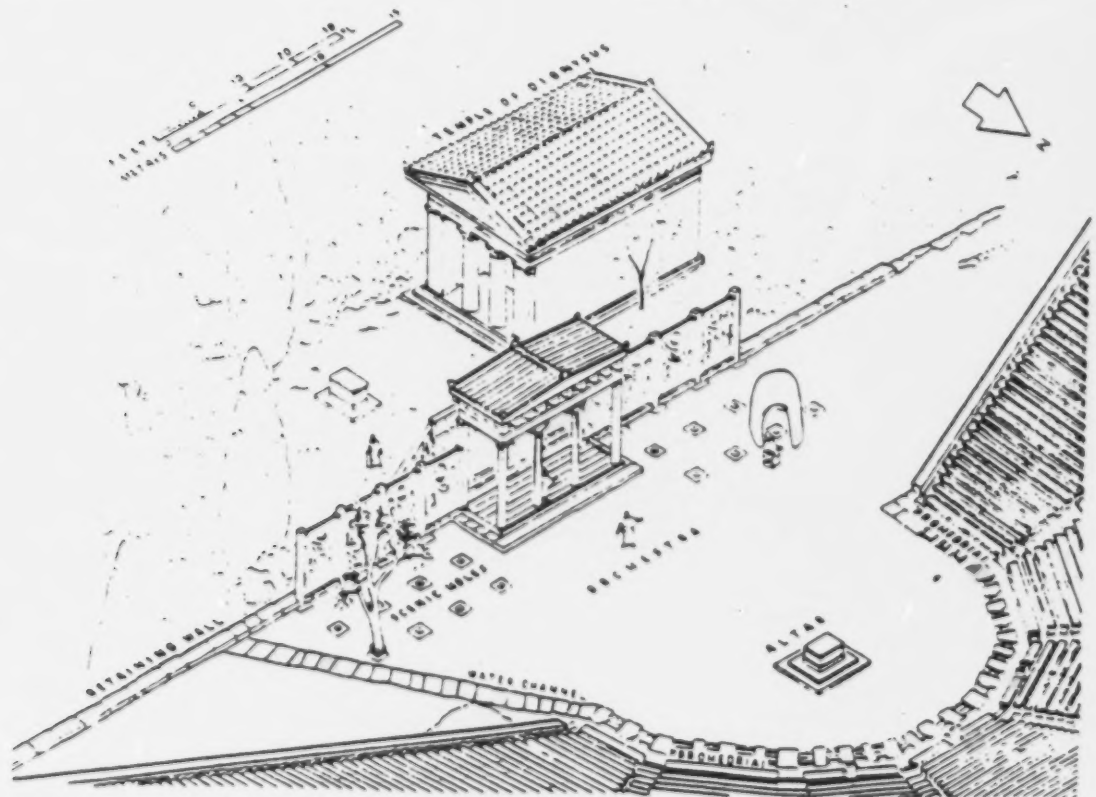
View each scene on tape. Each student should have a pen and paper to take notes. Have fellow classmates critique the performances, indicating what works well in the scene and suggestions for improvement. It helps immensely if the teacher views the tape the night before to sensitize oneself to the areas especially needed to focus on. If there is time, give students rest of the period to rehearse the suggestions. (All period)

DAY FOUR

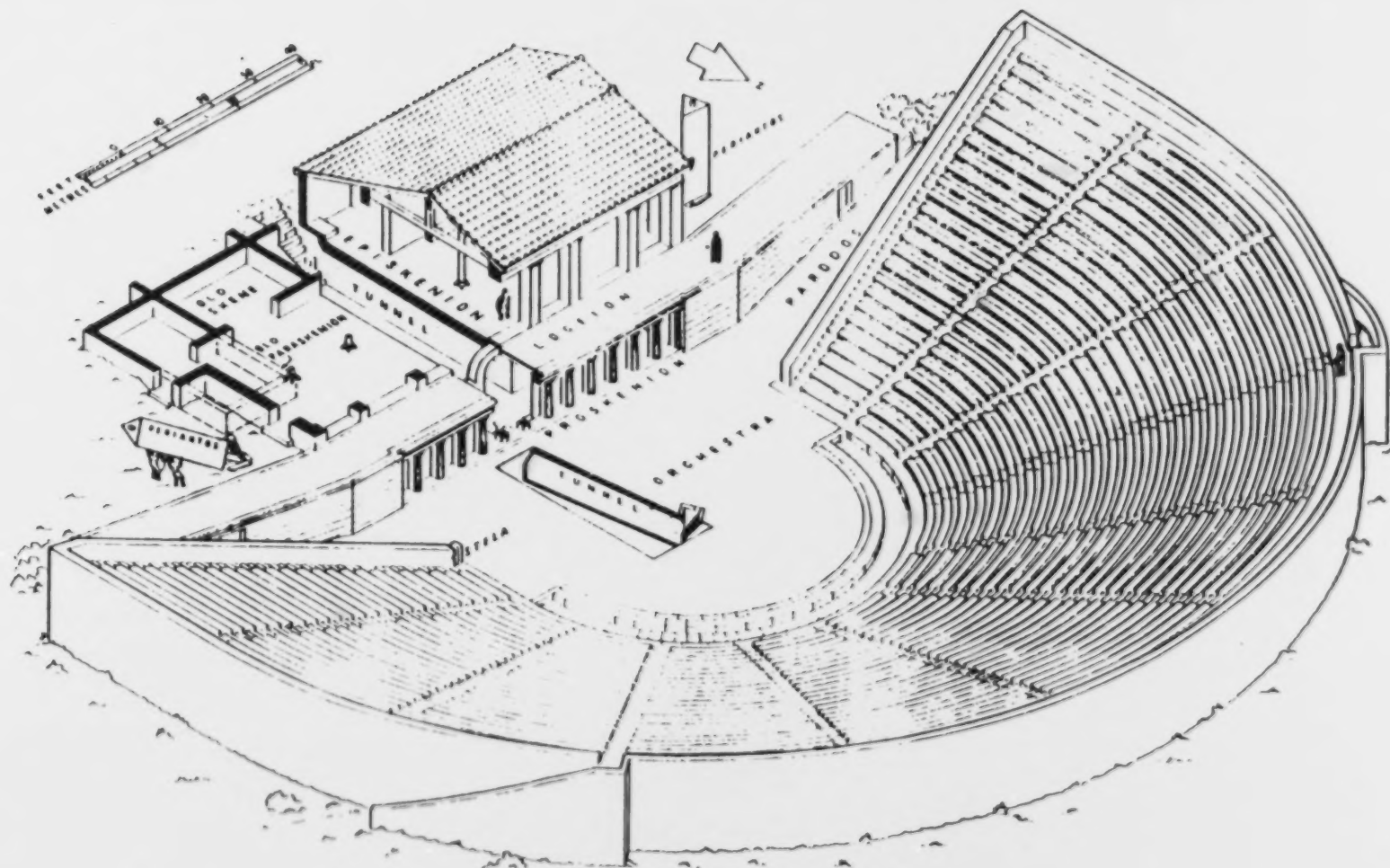
Perform final scenes. You may want to take two days for these and have all the actors write down critiques of each scene directly after the performance. This will help in evaluating not only the performers of the scenes, but also the other actors' understanding of the performances as audience members.



Theatre of Dionysus, Athens, phase I



Theatre of Dionysus, Athens, phase II



Eretria, Greece. The Hellenistic theatre

Curriculum for Antigone

Description of students: General level, inner-city, freshman English students. Abilities and backgrounds vary considerably.

GOALS

STUDENTS WILL UNDERSTAND BACKGROUND OF GREEK THEATRE AS EXEMPLIFIED IN ANTIGONE, AND WILL EXPLORE THE CONNECTIONS BETWEEN THE PLAY AND ISSUES OF CIVIL DISOBEDIENCE IN TODAY'S WORLD.

OBJECTIVES

Students will understand:

General overview of history and characteristics of Greek drama, including names of three Greek tragedians, the basic parts of the theatre, and the original manner of mounting the plays.

Background of the Royal House of Thebes.

Characters and plot of the play, Antigone.

Definitions of selected vocabulary words taken from play and related background material.

Rationale for concept of civil disobedience, especially as related to civil rights struggles in 1960's.

BASIC APPROACH

To combine reading, discussion, and writing skills around the ideas found in Antigone, with particular emphasis to examine connections with ideas of civil rights movement in U.S.

WEEK ONE

Assign essay on following subject: Is a person ever justified in breaking the law? Explain by giving an example to support your point of view.

Lecture and handouts on Greek theatre, and myth of House of Thebes.

WEEK TWO

Essay on following subject: Are all laws just? Explain completely by providing examples to support your points.

Read play aloud in class. Discuss.

Prepare and hold Round Table Discussions, with students portraying major characters from play talking about what position they took regarding the burial of Polynices and why. Students will have prepared by searching script for motivation.

WEEK THREE

Distribute encyclopedia explanation of civil disobedience. Discuss. Assign written paraphrase of explanation.

Watch segment of Eyes on Prize I dealing with demonstrations in Birmingham.

Distribute handouts from Chapter 8 of Voices of Freedom (Henry Hampton and Steve Fayer, Bantam Press). Assign several students to read recollections of individuals in handouts. Discuss.

Final essay to be written on subject of similarities and differences between civil disobedience in Antigone and segment from Eyes on Prize.

To encourage some Right Brain activity, all three essays are to be put together. Students are to design a cover for the essays depicting either a character from the play, or the appearance of a Greek theatre.

Evaluation will include: Weekly quizzes of material of that week, class journal writing of in-class discussions, a final test on the entire unit. In addition, the essays will be used for evaluation.

"There are few whose inborn love warms
without envy to a friend's prosperity"

"There is no dearer sight than shelter after storm"

"Slavery is a yoke no one bears willingly"

"Glorious brief hours are numbered,
And what has flowered must fade"

"What good news ever comes to men through
oracles?"

"I have watched Fate unfold her pattern"

"Man's happiest hours are pictures drawn
in shadow"

"Of fortune no man tastes his fill"

Week 4: The Choephori Journal Project - writing

Compose 5 Newspaper Articles that might have been published in the Argos Herald during the time and action of the events of The Choephori. These articles would have been published as the plot of this second play in the trilogy unfolded.

Class Assignment

Co-operative Learning Lesson Dialect and Colloquial Expressions Ancient to Modern

The class is divided into groups of four

1. Each group takes a section of the play and rewrites the ancient text into a specific dialect they select or into standard modern English.
2. Each group selects a character and composes a dialogue between that character from The Choephori and a character from a modern play or novel they have studied.

Week 5: The Eumenides

The entire class will participate in a reading of the play. Roles will be selected by the drawing of lots from a bowl, as Justice is decided in the play. With the Furies and the jury of citizens, there should be enough roles even for a class of 30.

Once the roles are assigned, each student will create a paper mask that they will use during the reading. The masks will be created using both paper and recycled materials. The use of the masks will serve to emphasize that this culture believes the "outside" symbolizes the "inner" self.

Final Writing Projects

Images and Themes of the Orestia

Create a poem in which you incorporate a major theme from the Orestia with a vibrant image, metaphor, simile. Illustrate your poem with an original drawing. The poem might begin with a series of questions posed regarding the mysteries and complexities of these themes.

You may choose to answer these questions
or continue developing them.

Images
Net / Snare
Light / Dark
Animal imagery
Fire
Water
Scarlet / Blood / Wine

Themes
Death and return of the hero
Recognition
Men and Women
Parent and Child
Family violence
Pride
Hospitality
War
Justice
Revenge
Suffering
Fate
Man and the gods

6. Evaluative Process

Students will be evaluated on their
preparation of:

- a) Individual writing projects including
journals
- b) Group projects: Co-operative
learning experiences
- c) Participation in full class
assignments.

Completion and participation in
the above activities will represent
an exhibition of a range of activities
and accomplishments.

Bibliography Listing
(mythology AND greek)

Date: Apr 2, 1991

Page: 1

- =====
- 292 LOW Low, Alice. The MACMILLAN BOOK OF GREEK GODS AND HEROES.
Macmillan1985
- REF 292 STA Stapleton, Michael. The ILLUSTRATED DICTIONARY OF GREEK
AND ROMAN MYTH. Peter Bedrick Books1986
- 292 GRA Graves, Robert. Greek gods and heroes. [1st ed.]. Garden
City, N.Y.,: Doubleday,1960.
- 292 HAW Hawthorne, Nathaniel., and others. A wonder book, and
Tanglewood tales. Columbus]: Ohio State
University Press, 1972.
- 292 SEW Sewell, Helen. A BOOK OF MYTHS: Selections from
Bulfinch's age of. Macmillan1942
- 398.2 EVS Evslin,Bernard. ANTEUS. Chelsea House, 1988.
- 398.2 EVS Evslin,Bernard. HECATE. Chelsea House, 1988.
- 398.2 NAD Naden, C.J. PERSEUS AND MEDUSA. Troll ssociates1981
- 939 VEN Ventura, Piero. IN SEARCH OF TROY. Silver Burdett1985
- 292 BEN Benson, Sally. STORIES OF THE GODS AND HEROES. Dial Press
1940
- FIC DEX Dexter, Catherine. The oracle doll /. New York :Four
Winds Press :, c1985..
- 292 COL (pb) Colum, Padraic., and Pogany, Willy,. The golden fleece
and the heroes who lived beforeAchilles /. 1st
Collier Books ed. New York :Collier Books,
1983c1921..
- 292 COL (pb) Colum, Padraic., and Pogany, Willy,. The golden fleece
and the heroes who lived beforeAchilles /. 1st
Collier Books ed. New York :Collier Books,
1983c1921..
- 292 ROS (pb) Rosenberg, Donna. MYTHOLOGY AND YOU: Classical mythology
and its rel. National Textbook Co1981
- 823.91 CON Connolly, Peter. The LEGEND OF ODYSSEUS. Oxford Universut
1986
- REF 292.03 OSW Oswalt, Sabine G. Concise encyclopedia of Greek and Roman
mythology. London,: Collins,1969.
- 292 OSB Osborne, Mary Pope. FAVORITE GREEK MYTHS. Scholastic1989

This curriculum has been written for seniors in high school, in an urban/suburban school. It is based on the belief that we gain an understanding of literature by participating ourselves as writers, experimenting with the forms we study, exploring the decisions writers make in creating literature.

Literature to be read:

Aristotle. Poetics

Euripides. Iphigenia at Aulis

Aeschylus. Agamemnon

Hamilton. Mythology. Chapter on the House of Atreus.

Jewkes. Man the Myth Maker

In this curriculum, students will become familiar with the form of Greek tragedy, and understand the structure play and the purpose of the chorus. They will be introduced to Aristotle's views on tragedy, and in particular to his criteria for the best form of tragedy: "...Tragedy is an imitation of an action that is serious, complete, and possessing magnitude: ... effecting through pity and fear the catharsis of such emotions."

Students will read tragedies by two different authors, Euripides and Aeschylus, contrasting their approaches and their sense of story and invention.

Students will form their own opinions about the two main character and, by holding a trial of Clytemnestra, they will explore the different views of the two authors on the characters of Clytemnestra and Agamemnon.

Finally, students will attempt to write original tragedies based on myths, gaining a deeper understanding of the structure and potential of this ancient form of literature.

Timeline:

Week 1: Tragedy and Myth

- read and discuss Poetics in class.
- read the myth of the House of Atreus and draw a family tree.
- discuss the curse on the house, the origin of the curse, key personalities in the family story, the idea of a family inheritance/curse moving from generation to generation.

Week 2: Euripides's version of the myth

- read Iphigenia at Aulis out loud in class, make note of the role of the chorus and the characters Clytemnestra and Agamemnon. Students should write in their commonplace books, responding to passages that they find powerful. (See description of commonplace book at end of unit.)

Week 3: Aeschylus's version of the myth

- read Agamemnon out loud in class, noting again the chorus and the characters of Clytemnestra and Agamemnon. In commonplace books, respond to passages, and prepare for the trial of Clytemnestra by noting passages about her guilt or passages that justify her killing of Agamemnon.

Week 4: The trial of Clytemnestra

- Students should choose sides for the prosecution and the defense. Using the texts of the two plays, each side should prepare a case. Main characters will be played by students referring to the text, and presenting rationale for the killing of Agamemnon, and for Agamemnon's decision to sacrifice Iphigenia. Two or three students may act as judges; these should prepare a ritual opening prayer and sacrifice to the gods. At the end of the trial, everyone is responsible for writing a closing statement--defense or prosecution-- or a final verdict.

Week 5 and 6: Writing original tragedies.

- Working in groups of five or six, students will write and perform in class original tragedies based on myths that interest them. They will draw on what they have learned about tragedy so far:

- the chorus, twelve or fifteen people who comment, fill in background, react, argue, advise, etc.
- the main characters, only two or three on stage at a time. Usually these are heroes, kings or queens, occasionally gods.
- the action happens offstage and is reported and commented on.
- the goal of tragedy is to arouse pity and fear.
- tragedy often involves a change in fortune, and/or a scene of recognition.

Each team will make decisions about the division of work and the choice of a myth to base this play on. Questions to consider:

--When to situate the play within the action of the myth. What should have happened before the play opens; what will happen after it ends?

--Who will be the main characters?

--Will the chorus have personalities?

--In what ways will you change or embellish the original myth?

Remember that Aristotle valued invention.

--What aspects of society will the play be a commentary on.

Week 7: Performing the plays

Using masks and their original scripts, each group will perform their play in class for the other members of the class. After the three or four plays are performed, we will share our reactions to each. Before each play is performed, the class will all be asked to read the original myth, so as to be in a position to appreciate the interpretation of each group.

Evaluation:

The success of this unit will be measured by the level of engagement seen in the trial, and by the understanding of tragedy demonstrated in the original plays written by each group. The commonplace book entries will be a guide to students' understanding of the text. In evaluating the plays, I will look for the use of chorus, and the idea of elaboration and creativity in building on the original myth.

MASTER WORKS CURRICULUM

I. WHO

This curriculum is designed for low skilled Sophomores many of whom receive resource room support and few of who are invested in school. The only thing they hate more than English is History.

II. PLAYS

ANTIGONE (full text)
SELECTIONS FROM OR STORIES ABOUT:
HECUBA
PROMETHEUS BOUND
AJAX
MEDEA

III. UNIT GOALS

Through mastering content this unit is set up to help empower these "at risk" students and to help them take responsibility for their own learning. Specifically students will work on the following:

- gaining familiarity with Greek Drama
- working cooperatively, peer teaching
- finding relevance and meaning for their own lives in this academic subject
- evaluating their own learning and classroom behavior

IV. TIMELINE

WEEK ONE: By the end of the first week the students will know something about Greek History and Greek Drama. Additionally they will have established learning groups and will have begun to keep learning logs.

WEEK TWO: By the end of this week students will have explored some issues and themes that recur in Greek Drama. Students will also begin to evaluate the group process and will continue

their learning logs.

WEEKS THREE THROUGH SIX:

Students will have read ANTIGONE in class and will have chosen in groups selections from another play on which to focus a final project.

V. THE CURRICULUM WEEK BY WEEK

WEEK ONE:

Using a cooperative learning model called Jigsaw, students master some basic information about the importance and the purpose of Greek Drama.

JIGSAW

1. The class is divided into groups of four.
2. Each person draws a number 1-4. This number corresponds to the base on information that each student will be responsible for mastering and peer teaching.
3. Students leave their home groups and find other students with the same number. They will not return to their home groups for 2 class periods, during which time they will be mastering a specific body of information (piece of the Jigsaw) that they will later teach to their home groups.

FOR EXAMPLE:

The #1 Group might study the three playwrights.
The #2 Group might study the qualities of tragedy
The #3 Group might study the Greek Theater
The #4 Group might study the political importance of theater to the Greeks

Each group would have a fairly simple series of facts to digest in their expert groups. Within each expert group each student would be assigned a specific role (recorder, checker, timer, facilitator etc...) to keep the group functioning. Once each person in the expert group felt certain he/she had mastered the information and had signified that by signing a sheet, all students would return to their home groups and would teach one another the various pieces of information. At the end of three or four days, one person, chosen by lottery would take a group test on all the information.

Each student masters all the information by verbally processing it with each other. Each student becomes interdependent on every other student and each day students monitor themselves on an assigned behavior (ie, participating, encouraging...)

Finally in the end of the first week students will begin a learning log about information base related to Greek Drama but also about monitoring their own learning.

Sample question for initial learning log:

- What information did you find interesting?
- "" "" "" "" "" dull?
- What was one thing that confused you?
- What was one idea you feel you really understood
- Now that you know a little about Greek Drama:
 - what issues might the playwright's use today
 - is there anything in our culture that serves the same purpose for us as theater did for the greeks
 - why do you suppose people still find these plays meaningful today

As the students get used to keeping a learning log it will follow a 3-2-1- format:

Write 3 facts or ideas you learned

Write 2 questions that you thought of during class

Write 1 thing you really want to know

WEEK TWO:

The second week is primarily concerned with the issues that are going to recur in the plays that also have relevance to the students lives. Three that work well with this population are:

- Heroic Code (sometime's a man's gotta do what he's gotta do!)
- Injustice of the Gods (when bad things happen to good people)
- Family Violence (there's no catchy name for this one)

During this week the following things might happen:

- storytelling-- plots of plays that deal with these issues
- case studies-- identifying news stories that explain these issues
- creating a collage to explain issues
- creating personal mythology-- looking at how we in this culture explain away traumatic things
- roleplaying-- What would we do if:

-we were Antigone before the

burial
-we were married to Helen
-we had to chain Prometheus to
the rock
-etc.....

This week will culminate in the creation of a short story, written in pairs, around any of the themes discussed during the week. The students will pretend they are storytellers trying to convey an idea found in Greek Drama but plausible in our world (ie. individual responsibility v. civic law). Because their verbal and written skills are limited, these stories often become children's stories and are written and illustrated as children's books.

WEEKS THREE THROUGH SIX:

During these weeks students will use the background in Greek theater and familiarity with issues to examine the text ANTIGONE.

ANTIGONE introduction -- WORDSFLASH (attached)

Before they even receive the text, they have a page on which are slashed a series of vocabulary words, quotes and other information. The first assignment for them is to cooperatively create meaning or definitions for each word or phrase on the sheet. As they hear and read the text, they will compare their predictions with the reality of the play.

ANTIGONE-- HEARING THE TEXT

Because ANTIGONE is on the curriculum, the Acting class has the ability to perform a reader's theater version of the play. We take those actors and watch and dissect a scene a day. After we see the performance we discuss and reread the text. Discussion includes decisions made by the actors, meaning of the lines, relationship between characters and theme.

Students spend a lot of time arguing in small groups the motives that can be attributed to each of the characters. Once they come to a group consensus they present these motives to the class citing specific lines as proof. As a final product they may do a visual essay creating a characters world or they may compare motives (in written form) of certain characters with modern figures.

Evaluation

Grading comes from many sources:

- Learning logs
- Class participation
- self evaluation of group work
- group tests and quizzes
- oral summary of class the day before by a student
chosen at random
- short story
- final essay/visual project

Paula C. Sampson
Stoneham High School

...LOVE OF GAIN HAS OFTEN LURED A MAN TO HIS DESTRUCTION

SOPHOCLES

HOW IN SECURE IS HUMAN FORTUNE! CHANCE WILL OVERTHROW THE GREAT
AND RAISE THE LOWLY.....

THERE'S NO DISGRACE, EVEN IF ONE IS WISE IN LEARNING MORE AND
KNOWING WHEN TO YIELD.

ANTIGONE

TRAGEDY

BUT WHY ATTEMPT A HOPELESS TASK AT ALL?

NO MAN CAN RULE A CITY UPRIGHTLY WHO IS NOT JUST IN RULING HIS OWN
HOUSEHOLD.

496 BC - 406 BC

GOLDEN AGE

Three Greek Women

These lessons are designed for special needs students, grades 9-12. These students academic background could vary from very low skills in reading and writing to high school level. The students are mainly African-American, Hispanic and some are white. The population are mainly males with a low percentage of females.

The list of plays to be used are: Hecuba, Trojan Women and Iphigenia. The students will be introduced to these to celebrate--"Women's History Month" by reading and discussing all or parts of these three plays.

Objectives: To select three plays about Greek women for students to read for "Women's History Month" during the month of March.

To provide an overview about how women are treated and appreciated in Greek culture and society.

To provide a medium to make it easier for students to grasp an understanding of Greek history and culture by presenting a filmstrip on Greek history and culture (to be selected at the time of lesson).

To begin a dialogue around Greek women and comparing them with other women in other cultures of the world discussing appropriate female behavior and worth.

To allow students to create and write their own script of a Greek style play of what they feel a today Greek woman would be like.

To provide a person-to-person experience for students by inviting guests female Greek women (a teacher/local person) to class to have an informal discussion about Greek culture and history--looking at the female perspective.

To provide students with the opportunity to wet their palates with the marvels of Greek foods by providing Greek food samples for the students to consume.

Details of curriculum:

Week 1: The teacher will give students a broad overview of the activities for the month. Books, posters and other related materials will be placed on display or in a specific area for easy access for student use.

Students will help teacher to decide which play to read and discuss first. After this process, the teacher will provide some basic background, information and any visual materials available about the play. Please note: This basic process will take place when introducing most of the plays.

Teacher will brainstorm students at first to try to find out how much exposure and knowledge they previously know of Greek culture and history. This will provide a framework to aid in designing daily lesson plans for this curriculum.

We will read and discuss the chosen play of the week.
Week 2: The class will discuss our progress and evaluate the previous week. Afterwards, we will decide on the "play of the week" and review some slides on Greek culture and history. Other activities will be planned accordingly as we move through the curriculum.

Week 3: The class will evaluate and discuss the past two weeks experience studying Greek culture, history and drama. The class will again help the teacher to decide on the "play of the week." We will do some role-playing. Students will select favorite characters and favorite lines. Students will act out their parts in class.

Week 4: A thorough evaluation of how the past three weeks experience went. Invited guests will be invited in before the evaluation. Students will create and write a modern day script or short play in Greek style. Afterwards, we will discuss students experience and how to plan differently next time. Students will write about the best part of their week's experience. The teacher will provide students with Greek refreshments, a Greek bibliography and perhaps tickets to a Greek play at the Huntington Theatre.

When designing a curriculum for special needs students, oftentimes, you must come up with very spontaneous ideas around the educational needs of these students. Many times, you must recreate or revise your lesson plan right before their eyes. Therefore, I deliverly, left out specific questions.

WOMEN IN GREEK DRAMA;
WOMEN IN GREEK LIFE.

John M. Regan
April 11, 1991

INTRODUCTION:

In the course of the Huntington's Master Works seminar, I was struck by the richness and wealth of female characters in the plays, especially those of Sophocles and Euripides. I was aware that ancient Greek women played little or no part in public life so I found the contrast between Greek living and Greek literature quite startling.

The primary purpose of this unit, which should take five weeks, is to explore that contrast in the light of five plays, four in translation and one in adaptation.

THE CLASS:

The class is a College Prep English Honors section of thirty two students. They are juniors at the Boston Latin School, a six year entrance-by-examination secondary school, part of the Boston Public Schools. The school's theme is college preparation in the classical tradition.

They are a multi-cultural, multi-racial, multi-ethnic group. They are as diverse socio-economically as they are racial-ethnically. Seventeen are various ethnic whites - Irish, Greek, English, Russian, German, Swedish, Welsh, Polish, Syrian, etc. Two of these are immigrants. Fifteen are minorities - Cape Verdean, African-American, Hispanic, Chinese, West Indian, Vietnamese, Japanese, and Korean. Five are immigrants. Several in both groups do not have English as their primary language, but all are high achieving, highly motivated English students. A few are from very prosperous families - two are Mayflower descendants with fashionable Beacon Hill addresses; most are from white-collar or blue - collar families residing in the city's various neighborhoods; one is presently homeless, living with her family in a shelter.

Nineteen are female; thirteen are male.

Stronger than their diversity is their commonality. All are college bound; all but two will be moving into Advanced Placement English Literature and Composition next year. All are in their fifth year of Latin. Many are in their second year of classical Greek; several others are in a one year course called comprehensive Greek. All are in their fourth year of a modern foreign language - German, Spanish, French, Chinese, or Italian. All have had one year of ancient history and one year of world history. All, though juniors, are in Advanced Placement or Honors courses in other subject areas. Many have already been accepted into various prestigious summer programs both in and out of state.

This class may sound like a teachers' fantasy; however, it exists. Its members have been this teacher's students since September of 1990. They are a great pleasure to work with and to teach them is both a great responsibility and a challenge.

THE PLAYS:

The students will read and discuss:

- 1) AJAX by Sophocles;
- 2) ANTIGONE by Sophocles;
- 3) IPHIGENIA AT AULIS by Euripides;
- 4) THE TROJAN WOMEN by Euripides;
- 5) MEDEA by Euripides, adaption by Robinson Jeffers.

THE MATERIALS:

The students will read, and allude to in discussion, the introductory essays which accompany each of the plays.

The students will read the essay on the history of drama from Introducing the Drama edited by John Gassner and Morris Sweetkind: Holt, Rinehart and Winston, Inc.; New York, 1963.

The students will read "A New Time of Brilliance" from Classical Greece, part of the Time-Life Great Ages of Man series edited by C.M. Bowra: Time Inc; New York, 1965.

The students will view, analyze and discuss:

- 1) "Medea" starring Zoe Caldwell; Great Performances; PBS;
- 2) "The Trojan Women" starring Katherine Hepburn, Vanessa Redgrave, Irene Pappas and Genevieve Bujold, a film by Michael Kakoyiannis.

GOALS:

The students will develop a working knowledge of the conventions of Greek drama.

The students will speculate as to the purposes of Sophocles and Euripides' presenting the philosophical themes underlying their plays.

The students will view the Greeks' concept of the world and their place in it.

The students will contrast the importance of the female characters in the plays with the relative unimportance of females in ancient Greek public life.

The students will note how the women characters' lives illustrate the secondary status of both women and foreigners in Greek society.

The students will discuss Jeffers' reasons for adapting "Medea" rather than translating it.

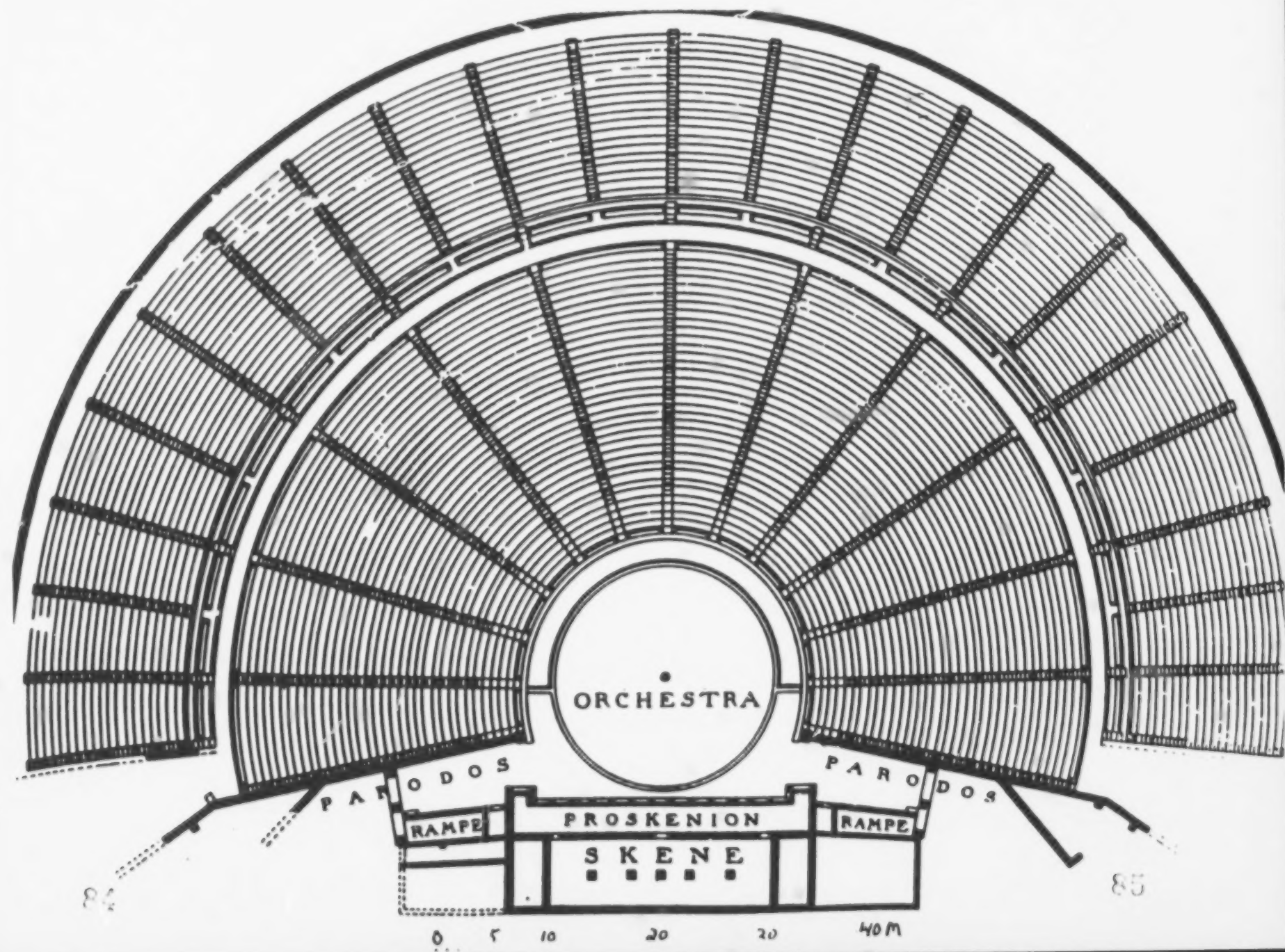
ACTIVITIES:

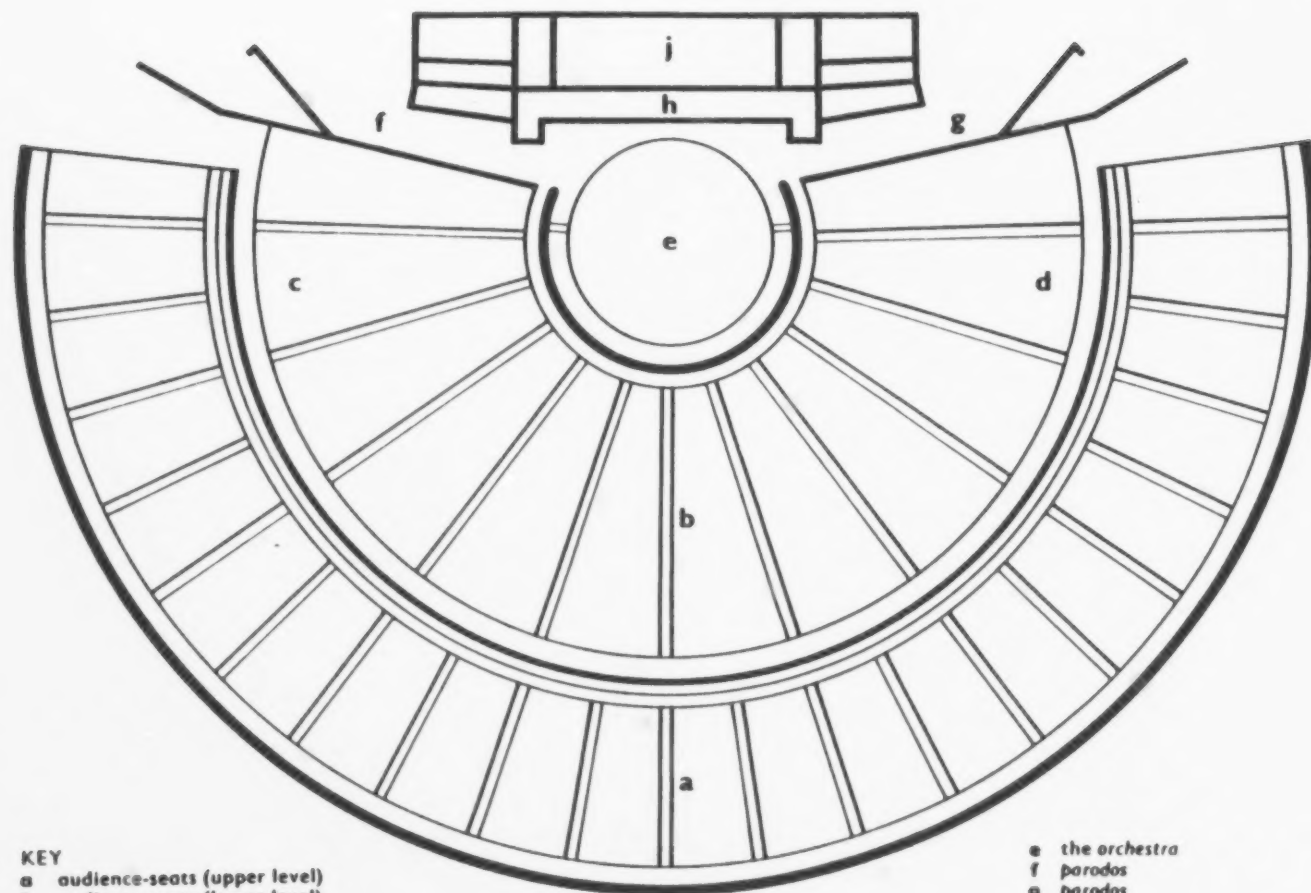
Each student will produce four essays in the process of the five weeks. Each student will write in response to the following topics:

- 1) Is There a Fate (Moirai) to Which We Are All Subject?
- 2) Contrast Ancient Greek Public Life and Private Life.
- 3) Does Justice Exist?
- 4) How do Tecmessa, Antigone, Iphigenia, Clytemnestra, Hecuba and Medea see their relationships to men in general and to Greek men in particular? Cite both similarities and differences.

Essays may contain research material but must contain specific lines from the texts which bolster their theses.

Latin School students declaim from seventh grade on; therefore, each student will memorize and present a speech of at least thirty lines from one of the plays. Their selections will be registered as they choose to prevent duplication.





KEY

- a audience-seats (upper level)
- b audience-seats (lower level)
- c seats for distinguished visitors
- d seats for distinguished visitors

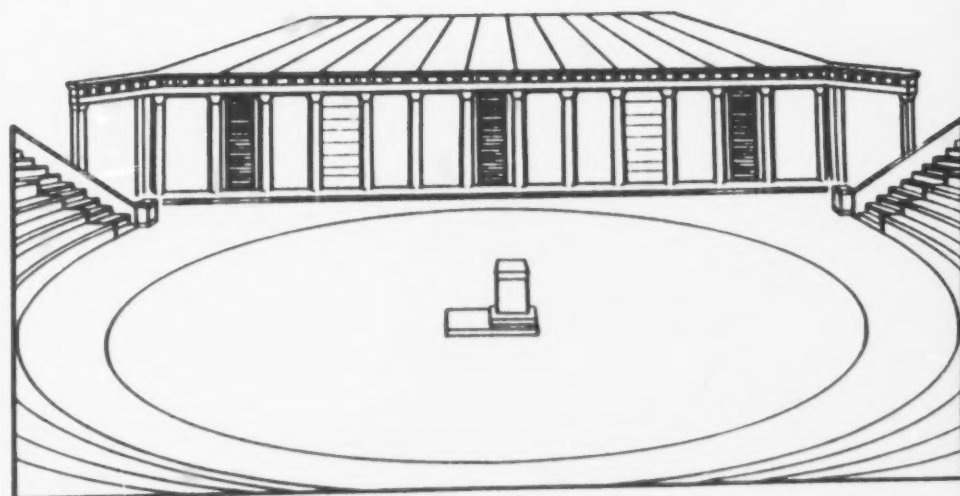
- e the orchestra
- f parodos
- g parodos
- h stage
- j stage-building

Scenery

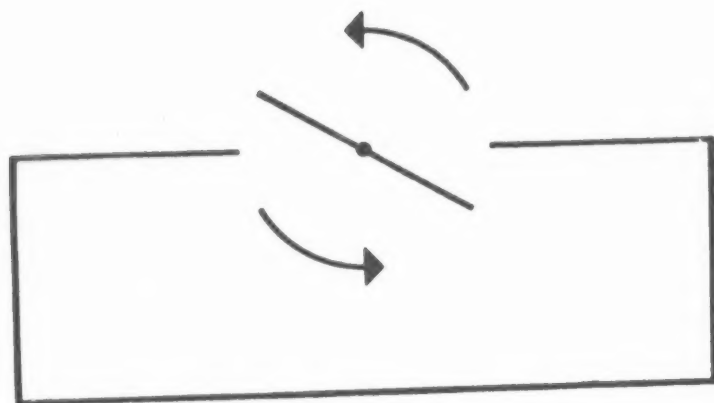
Greek taste was simple. Greek audiences thought the words of the plays more important than anything else. The scenery needed was very simple. Usually all that was painted on the *skene* was the front of a palace, with a pair of doors in the centre. Sometimes in comedy two or three doors were needed.

These doors were probably real: they had to be strong enough to put up with a good deal of knocking and kicking in comedy, and wide enough for a corpse and its bearers to get through without sticking.

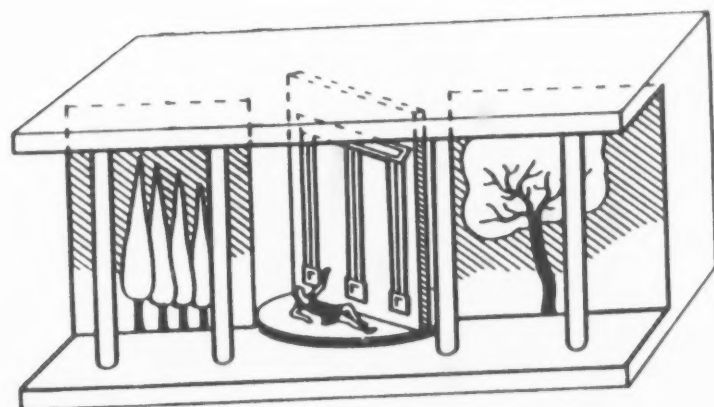
For these needs nothing very grand would be wanted. Perhaps a Greek stage-building was nothing more than a strong timber frame covered in canvas, just like stage scenery today. The audience's view of the *orchestra*, stage and stage-building of the Theatre of Dionysos was probably no more complicated than our drawing.



The theatre of Dionysos in Athens



Ekkuklema from above



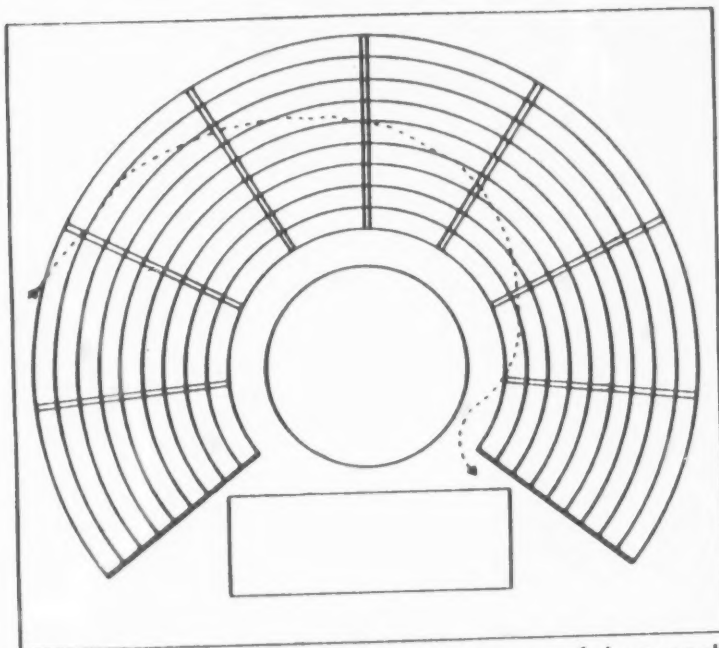
Ekkuklema from the front

In one or two surviving plays characters use the roof of the stage-building. In one comedy it represents the roof of a house, and a character appears from the chimney; in another it represents Heaven. This would be easy to manage: all that was needed was an inside staircase with a trapdoor in the roof. What is certain is that the framework of the stage-building must have been strong enough to take the actors' weight.

In other plays the **ekuklema** is used. No one is quite sure what this was like. Some people say it was a large platform on wheels, which could be pushed out through the wide doorway in the centre of the stage-building. Others say it was a section of the wall of the stage-building itself, pivoted in the centre so that it could be completely revolved, as our top diagram shows.

If the pivoted **ekuklema** was used, normal scenery would be painted on the side facing the audience. On the other side was a platform, on which actors could be carried. (You can see how, in the lower diagram.)

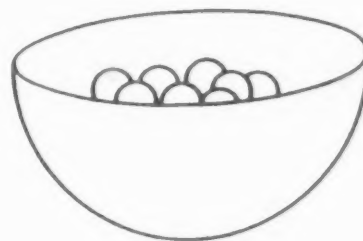
Whichever kind of **ekuklema** was used, its purpose in serious plays was usually to show the bodies of people who'd killed themselves or been killed 'inside', out of sight of the audience. In comedies it was used in many different ways—in one play it is even used to show a character having a bath.



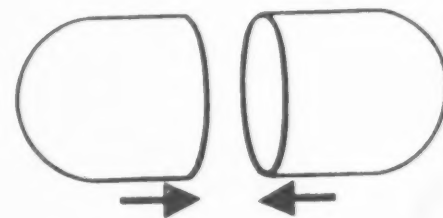
Thunder. The dotted line shows the course of the tunnel



Crackling flames



Rain



Horses' hooves

Special effects

It seems likely that sound-effects were used in a number of plays — some of them are so clever that they are still used on the radio.

In larger theatres a very lifelike, stereophonic effect of thunder was made by rolling rounded stones down a tunnel built underneath the audience-seats.

Other effective sound-effects were two wooden cups clapped together (horses' hooves); dried peas or pebbles moved about gently in an earthenware pot (rain); very thin wooden slats crumpled to fragments (crackling flames).

The actors, too, were skilful at making sound-effects. The Chorus, for example, are asked in various plays to imitate the sound of waves booming on the shore; frogs croaking; wasps buzzing; doves cooing.

TIMELINES:

By the end of Week One:

The students will have read "Ajax" and "Antigone" for homework.

The students will know the basic conventions of Greek drama and through discussion, lecture, and question and answer will compare and contrast Greek drama with modern drama.

The students will have chosen and registered their declamation pieces.

The students will have received their four essay topics and accompanying due dates.

The students will have received Xeroxed handouts on Greek Theatre.

By the end of Week Two:

The students will have read "Iphigenia at Aulis" and "The Trojan Women."

The students will have discussed Ajax and Antigone's suicide.

- 1) Does it make a difference that one is male and one is female?
- 2) Do Greek heroes commit suicide?
- 3) Is Ajax typical or anomalous?
- 4) Is he heroic?
- 5) What is Tecmessa's attitude as Ajax prepares for death?
- 6) How godly is Athena?
- 7) What three disenfranchised groups does Tecmessa speak for?
- 8) What does Odysseus' change of heart represent?
- 9) Contrast Agamemnon and Menelaus as Sophocles presents them with other images you may have acquired.
- 10) Whose tragedy is "Antigone," hers or Creon's?

- 11) Compare and contrast Antigone and Ismene. Who is typical? Why?
- 12) Does Antigone want to die? Why? Can we sympathize with her?
- 13) What does Creon represent? Antigone?
- 14) Is hubris committed? By whom?
- 15) Contrast Creon and Haemon's views of women. Is there an "author's message"?

The students will pass in their essays on fate.

By the end of Week Three:

The students will have seen "The Trojan Women" and read "Medea".

The students will have discussed the nature of sacrifice in the Greek view.

The students will have discussed the Greek view of foreigners.

- 1) Are Greek women stronger than foreign women?
- 2) Are only foreigners capable of barbaric acts?
- 3) Is human sacrifice barbaric?
- 4) Who sacrifices humans? Why?
- 5) Why are the victims women?
- 6) Are Clytemnestra and Hecuba differing or similar in their attitudes toward their daughters' deaths?
- 7) Account for Iphigenia's incredible change of heart. What does this mean about how she sees herself?
- 8) Is Iphigenia a typical Greek woman? Is Clytemnestra?
- 9) What kinds of women are Andromache, Cassandra and Helen?
- 10) How is Helen different from her popular stereotype? Why has Euripides made her different?
- 11) Does anyone - man or woman - have control over his life?

- 12) Did the Greek believe in fate? Do you believe in fate?

The students will submit their essays on Public Life.
Private Life.

By the end of Week Four:

The students will have discussed their Private Life/Public Life theories. They will have cited characters from the plays who exemplify the Greek stereotypes.

The students will compare and contrast Sophocles and Euripides' themes regarding women with the social norms of their times.

The students will have discussed Jeffers' differing use of the chorus in his "Medea".

The students will have passed in their essays on Justice.

- 1) Is Medea a stereotypical foreign barbarian?
- 2) How are the chorus women different in Jeffers' adaptation? Why the change?
- 3) What does Medea want? How are her wants related to Justice?
- 4) Is there Justice?
- 5) Are Fate and Justice intertwined?
- 6) Is Medea truly a barbarian or is she made barbaric?
- 7) Is vengeance Justice? Are they somehow mixed in "Medea"?
- 8) Are modern women victims of male society? What commonalities and differences do modern American women share with the women of ancient Greece?
- 9) What ideas, problems, questions, and theories do Sophocles and Euripides present which are germane to our society?
- 10) Are there ageless, timeless themes or is each different society unique?
- 11) What are the characteristics of "great" authors?
- 12) Are Sophocles and Euripides "great"?

By the end of Week Five:

The students will have seen the PBS "Medea".

The students will have declaimed. This process will take three class periods.

The students will have passed in their essays on male-female relationships in ancient Greece.

The students will have, as critics, discussed the two dramatic presentations.

The students will have discussed the unique problems of producing ancient Greek drama for the modern stage and screen.

EVALUATION:

Each essay will be graded and receive two marks: one for content, one for mechanics. The A,B,C,D,F scale will be used; pluses and minuses will be used as well. A sample grade might be A/B+.

Each declamation will receive one grade and a critique sheet which will include the following categories: clarity, interpretation, expression and memorization.

Each student in the course of the five weeks will have received nine grades to be averaged into his term mark.

When the unit is concluded, each student will submit an essay, not to be graded, on the appropriateness of Greek drama in a contemporary curriculum.

Medea and an Introduction to Greek Tragedy

A two week unit for a general level 9th grade Ancient History class.

Part I The Background Story (2 days)

A - Read "The Quest of the Golden Fleece", Edith Hamilton
Mythology p. 117-130

1. note important personalities, adventures, setting, conflicts, and action.
2. write a paragraph describing Jason & Medea, and a paragraph analyzing them.

B - View filmstrip Jason and Golden Fleece to reinforce story.

1. Verbally respond to Question & Answers for clarification.

C - Illustrate the geographic region, including Iolcus, Colchis, Athens, Corinth, and Delphi

Part II Overview Euripides Medea (1 1/2 days)

A - View filmstrip Medea; choose volunteers to read character parts

B - Explore role of chorus, list function

C - Write a paragraph reacting to the play and a paragraph reacting to its purpose
(What was it about and why was it written?)

Part III Drama in Ancient Athens (2 1/2 days)

A - View filmstrip Drama of Classical Greece/Eay
Part II.

1. Identify Aeschylus, Sophocles, Euripides and their major works
2. Note and discuss the cathartic function of tragedy and identify examples of feelings of fear and pity
3. Expand concept of tragedy as a civic/religious rite.
4. Write an essay outlining the origin and components of classical tragedy

Part IV Euripides (4 days)

A - Read Euripides Ten Plays/Bantam 1960
p. 31 - 63

1. Keep a journal chronicling your reaction to the motives and actions of each character
2. List and annotate situations, conflicts, personalities, and actions you can relate to and explain why.

Part V Conclusion

A - Identify and prioritize three insights you gained from the play.

Curriculum Project for Master Works
Huntington Theatre
Boston, Massachusetts

Robert W. Casey
April 11, 1991

This curriculum will involve approximately six weeks. Students will read and study sections* of the Iliad and one or two of the dramas, Iphigenia in Aulis, Ajax or Hecuba. For background on the stories, students will read appropriate passages from Edith Hamilton's Mythology before reading either the epic or the dramas. Filmstrips, library research and perhaps a guest lecture will also be provided to insure that students understand the different times, perspectives and stages of Greek history and literature as represented by the epic and the dramas. This project will not prescribe a method of teaching the stories (the poetry and poetic dramas); every English teacher has a preferred approach. Rather this proposal will describe a writing project that involves careful study of the literature, additional research and creative and expository writing. The project, adapted from Tom Romano (author of Clearing the Way and a member of the University of New Hampshire Writing Program) is called a MultiGenre Research Project.

The audience intended for this project would be a sophomore, honors English class in a suburban high school. However, the assignment can be modified easily for any high school class. The teacher may reduce the length of the overall unit and the amount of research required. The specific writing assignments, with proper preparation and assistance can be handled with most high school groups.

The project follows completion of the reading of the literature in class. The assignment requires the student to select a character who is fairly prominent in both the Iliad and one of the dramas. The goals for the project are that the student will:

1. research a single character, to discover as much as possible about the actions of the character and his interrelationships with other characters, as represented in at least 3 works. Students may need to refer to works not covered in class. Possible subjects would include Agamemnon, Achilles, Helen, Hecuba, Menelaus, Odysseus and Ajax.
2. research literary criticism to compile a "scholarly" view of the character. Students will submit 35 note cards, minimum, and include a bibliography with the project.
3. write a Journalistic feature/interview on the character. The time of interview would be shortly before his death, (or maybe from Hades would be interesting). The article will give an overview of the man or woman's life, from biographical details to opinions on the events that shaped the life. Include the character's responses to statements other characters may have made about the person. To assist students with the various writing, provide appropriate models. For instance, the Boston Globe recently ran an interview with Margaret Chase Smith, former republican from Maine. One could discuss the article with the class to point out the ways that biography, opinions and reactions can merge in such an article about a public person.

4. Write 2 news stories about a specific events or moments in any of the stories. For instance, an article might recount the clash between Agamemnon and Menelaus in the Iphigenia play; or an account of Iphigenia's death.
5. Write at least 4 poems, each of which capture scenes or moments from the characters "lives". The poems are to be interspersed in the project between the prose sections, as would the chorus parts in a drama. The example below is an "Agamemnon" poem, the second of four. Each poem will deal, in this case, with a figure who bore a grudge against him.

Achilles
More than Briseus
I took from him, Nay
My own daughter whom
He wanted to love
I gave to the goddess
That Argives had wind
To sail to his death.
From Aulis.

So the quarrel here
On Trojan land has
Continues. This man
Unnerves me because
He has seen my weakness.
Now I cannot relent, I
Must show him what
The sceptre means.

As time allows, the culmination of the project is an oral reading, with different students assigned to read the various entries. The material can certainly be impressive for an audience.

FINAL CURRICULUM FOR MASTER WORKS

Presented by

Melissa Bristol

This unit will be taught to Juniors and Seniors in an AP Latin class studying Vergil's Aeneid in an affluent suburban town of high-tech families.

PLAYS AND CRITICAL READINGS

1. "Some Characteristics of Literary Epic" by C.M. Bowra, pp.53-61
"The Serpent and the Flame" by Bernard Knox, pp.124-142
in Vergil: A Collection of Critical Essays Ed. by Steele Commager (Prentice Hall)
2. "No Man's Land of Dark and Light", pp.94-156
(Ag pp.111-123. L.B. pp.124-133. Eum. pp.134-156)
in Aeschylus by John Herington (Yale Univ. Press)
3. "Introduction to the Orestes by Richard Lattimore, pp.73-89
in Aeschylus: A Collection of Critical Essays Ed. by Marsh H. McCall, Jr. (Prentice Hall)

PURPOSE OF UNIT

These students will already have been introduced in the previous year to Athenian drama and have studied Iphigenia at Aulis. They will, furthermore, already be familiar with Trojan War myth and archeology.

This unit will occur in March after all of the Aeneid has been read, partly translated, partly in English, except Book VI. It will reinforce the fact, already stressed in Latin III, that Latin Literature owes a tremendous debt in style and mythological tradition to earlier Greek Literature, and that the educated Roman would appreciate emulation of Greek predecessors and be impressed by references from earlier literary tradition. It will give the students an opportunity to examine further the way authors employ literary tradition to enrich their characterization, imagery, etc. in order to express more vividly their own ideas in a new age. The students will also debate timeless issues and feelings which occur in Greek and Roman Literature. Some key characters, images, and themes of the Aeneid will be reviewed six weeks before the AP exam in this process.

TIMELINE FOR ACHIEVEMENT OF GOALS

By end of FIRST WEEK students will:

1. know background of Aeschylus
2. have read Agamemnon and understand
 - (a) themes of justice, revenge, hubris, etc. and relevance to all eras
 - (b) characterization, including comparisons drawn with Cassandra, Dido, and Aeneas in Aeneid

By end of SECOND WEEK students will:

1. know plots of Libation Bearers and Eumenides
2. understand importance of sacrifice in ancient Greece and Rome, and significance in Orestes and Aeneid
3. be aware of comparable characterization and imagery in Orestes and Aeneid
4. see how Orestes reflects changes in Athenian justice
5. have experienced a dramatic reading of an Aeschylan scene, and experimented with designing masks, costumes, and set for Eumenides

By end of THIRD WEEK students will:

1. know background of Sophocles: plot and themes of Ajax; and have drawn analogies with Aeneid on issues of burial, suicide, and heroism
2. know plot of Medea and see similarities in Euripides treatment of Medea to Vergil's of Dido.

LESSON PLAN SCHEDULE

DAY 1

1. Very brief review of main characters and story of
 - (a) Trojan War
 - (b) Euripides' Iphigenia at Aulis (Studied previous year)
in order to clarify context of Orestes
2. Point out debt of Greek tragedy to earlier epic and lyric poetry
3. Hand out family tree for House of Atreus and assign quiz on this
4. Student present map of Greece and Troy with pertinent sites labelled (previous assignment)

DAY 2

1. 5 min. Quiz on identification of House of Atreus characters
2. 5-10 min. student report on Aeschylus' life and works
3. Assign parts and begin Agamemnon as a play reading in class ; rest of play to be read for homework

DAY 3

1. Divide students into groups of 3, each to consider one of following issues in preparation for class discussion: (give them 20 min.)
 - (a) Clytemnestra's motives for murder. (Refer to Iphigenia for story behind her marriage to Agamemnon) Also consider revenge factor in Aeneas' killing of Turnus at end of epic Aeneid
 - (b) Cassandra's background and unusual situation as a prophetess, her dramatic contribution to play, her role in Aeneid II as a point of comparison
 - (c) How women in 1) Ancient Greece 2) World War II (their grandmothers) 3) the 91 Gulf War were affected by the additional responsibility necessitated by men away at war
 - (d) Irony in Clytemnestra's speech to Agamemnon ; compare to Dido's deceptive speech to Anna before suicide Aeneid IV
 - (e) Compare Agamemnon's style of victory over Trojans to Aeneas' over Putulians
2. Begin all-class discussion for last 15 min. (Continue next two days)

DAYS 4 and 5

1. Continue Agamemnon discussions
2. Assign readings, projects, and discussion topics to small groups to be presented Days 8-13

DAYS 6 and 7

Students work in their groups preparing projects

BEST COPY AVAILABLE

DAY 8

Student Presentation (3-4 students have read Libation Bearers and prepared the following)

- a. a synopsis of plot
- b. discussion of the sacrifice motif in Agamemnon and Libation Bearers; comparison to Vergil's use of sacrifice motif in deaths of Laocoon, Priam, Dido, and Turnus
- c. comparison of Clytemnestra and Dido in terms of nightmares, attempts to appease gods by sacrifice or libation, threatening curses, etc.

DAYS 9 and 10

Student presentation (4-5 have read Eumenides and prepared following)

- a. synopsis
- b. a play reading of a scene with masks they have made
- c. a design for one of the sets needed and/or for Furies', Apollo's, and Athena's costumes
- d. discussion of snake imagery in Orestes and Aeneid (Consider Knox "The Serpent and the Flame" essay pp.124-142.)
- e. comparison of imagery of Orestes' madness to that of Dido's
- f. comparison of role of Furies in Orestes to that in Aeneid, especially Alecto in Bk.VII
- g. Eumenides conclusion to trilogy as a reflection of contemporary Athenian politics and justice (May refer to pp.134-156 in Herington)

DAY 11

Student presentation (2-3 have read Ajax and prepared following)

- a. brief biography of Sophocles
- b. comparison of suicide motives, speeches of Ajax and Dido
- c. comparison of Homeric age hero figure of Ajax to Vergilian epic hero Aeneas (May refer to Bowra's "Some Characteristics of Secondary Epic" pp.53-61.) Also compare Ajax to Odysseus in Sophocles' play.
- d. importance of burial in ancient culture : consider theme of Antigone; also burials of Misenus and Palinurus in Aeneid

DAY 12

Student presentation (1 or 2 have read Medea and prepared following)

- a. comparison of Medea and Dido in terms of connection with Hecate, feelings of betrayal, and use of curses ; also consider Vergil's and Euripides' attitudes toward female protagonists.
- b. viewing Aeneid IV as tragic drama

DAY 13

Trivial Pursuit type game as means of reviewing characters, myths, and key speeches in Orestes, Ajax, Medea, and Aeneid.

DAY 14

Test by having students choose three essay questions from a list of five based on student led discussions.

FINAL CURRICULUM FOR MASTER WORKS

Presented by
Melissa Bristol

This unit will be taught to Juniors and Seniors in an AP Latin class studying Vergil's Aeneid in an affluent suburban town of high-tech families.

PLAYS AND CRITICAL READINGS

1. "Some Characteristics of Literary Epic" by C.M. Bowra, pp.53-61
"The Serpent and the Flame" by Bernard Knox, pp.124-142
in Vergil: A Collection of Critical Essays Ed. by Steele Commager
(Prentice Hall)
2. "No Man's Land of Dark and Light", pp.94-156
(As pp.111-123, L.R. pp.124-133, Eum. pp.134-156)
in Aeschylus by John Herington (Yale Univ. Press)
3. Introduction to the Orestes by Richard Lattimore, pp.73-89
in Aeschylus: A Collection of Critical Essays Ed. by Marsh H.
McCall, Jr. (Prentice Hall)
4. Orestes by Aeschylus

PURPOSE OF UNIT

These students will already have been introduced in the previous year to Aeschylus drama and have studied Ionis at Agis. They will, furthermore, already be familiar with Trojan War myth and archeology.

This unit will occur in March after all of the Aeneid has been read, partly translated, partly in English, except Book VI. It will reinforce the fact, already stressed in Latin III, that Latin Literature owes a tremendous debt in style and mythological tradition to earlier Greek Literature, and that the educated Roman would appreciate emulation of Greek predecessors and be impressed by references from earlier literary tradition. It will give the students an opportunity to examine further the way authors employ literary tradition to enrich their characterization, imagery, etc. in order to express more vividly their own ideas in a new age. The students will also debate timeless issues and feelings which occur in Greek and Roman Literature. Some key characters, images, and themes of the Aeneid will be reviewed six weeks before the AP exam in this process.

BEST COPY AVAILABLE

Curriculum Project

This course is one in Ancient & Medieval History, taught to juniors and seniors of mixed abilities. The course is for an entire year and utilizes roughly one half of the text, People and Nations. The community is bedroom, high-tech, and affluent. Students are highly receptive to learning.

The Greek Drama Unit will be inserted into an already existing chapter study of the ancient Greek city-states, Chapter 4 in the aforementioned text is entitled Greek City-States Once Dom'nated the Mediterranean (3000-338 B.C.). The Drama Unit will follow the study of the entire chapter.

Students will have seen the four part PBS series on the Trojan War as narrated by Michael Wood prior to embarking upon this study. Several will have read The Iliad, but others will be very familiar with the story through the tapes.

The primary goal will be to explore literature and the tragedy as it reflects the historical period through study and analysis of the Orestia by Aeschylus focusing on The Agamemnon, The Libation Bearers, and The Eumenides.

Day 1 -- Introduction to Greek Theater lecture laying down foundations of festivals, traditions, the physical plan of the theater, and a recounting of typical festival process/procedure.

Assignment for Day 2: Read The Greek Way, by Edith Hamilton Chapter IV on The Greek Way of Writing.

Day 2 -- Discuss reading from Hamilton's Greek Way, Ch. IV.

Day 3-8 Begin reading The Agamemnon in class -- for the next few days continue a combination of night reading and in class reading and discussion until the work is completed.

While dealing with this play, focus on the historical vs. the personal man, the familial interaction, the motivations, human themes present in the play. Additional key questions to be appended.

Day 8-12 Follow the same format for The Libation Bearers. Start the reading and introduction of the play the first day. Combine daily discussion and night assignments to complete.

Day 13-17 Begin reading The Eumenides in class. Same format applies again. Daily reading, discussion and night assignments to complete.

Upon completion of all three plays, spend several in-class writing days on crucial issues, questions and ideas generated out of both student discussions and teacher selected input. These topics will be provided at a later date.

Day 17 Assignment for Day 18 -- Begin to read Electra by Euripedes.

Day 18-21 -- Students will be reading and discussing Electra to provide comparative substance.

Groups of three students each will work on formulating key differences between Electra and The Libation Bearers.

The final activity will be a written paper, comparing Electra in The Libation Bearers to the second Electra. Further questions to be appended once all of the Orestia has been clinically analyzed.

Tina Landon
Curriculum for Masterworks

This English curriculum has been developed for ninth grade advanced level students who attend a very large public high school, and who live in a very racially, ethnically, and economically mixed, densely populated suburb.

The students will read Iphigenia (both parts), The Lottery, The Turn of the Screw, and "Parable of the Old Man and the Young".

The student will develop a working knowledge and appreciation of Greek drama. Additionally, the student will become aware of the universality of plot, theme, and character by studying works from fifth century B.C. Athens and twentieth century America and England.

The entire unit will take eight to ten weeks, depending on the amount of time spent testing, using a writing process for essays, group discussions, viewing visual aids.

1. At the end of the first week, students will have completed their research on ancient Greece for oral reports.
Three days are needed for oral reports from a class of 20.
One and a half weeks are needed for discussion of text of Iphigenia, with emphasis on theme of sacrifice and analysis of character, plot, setting, and genre. Before beginning the play, students will have brainstormed the concept of sacrifice.
2. At end of fourth week, students will have read Owen's "Parable of Old Man and Young". They will have also have read and discussed the concept of sacrifice in the story of Isaac, Genesis 22:1-19. Mimed or Xerox the story. They will have had a lesson on parable.
3. Halfway through the fifth week, students will have read and discussed the plot, setting, theme, rituals and symbols of Jackson's The Lottery.
4. By the end of the eighth week, students will have completed their reading of James' The Turn of the Screw. Having completed the novella, students will conduct a trial of the governess to answer the charge of her having sacrificed herself so that the children's uncle "would nod, smile, and approve."

Extra time is needed for vocabulary work and testing, going over comprehension question homework on Iphigenia and The Turn of the Screw, and essay writing.

In order to accomodate various learning styles, this unit incorporates research and oral presentations of three to five minutes of ancient Greece (see attached sheet for suggested topics); whole group discussion on sacrifice as seen by Iphigenia, Agamemnon, and Clytemnestra; small group discussions on similarity and difference between Genesis and Owen's poem; comprehension questions on the play and novella;

mod- trials: multi-media project: and essays.

There will be both objective and subjective testing. There will be a performance exam: the student will write an essay in which (s)he compares and contrasts the rationale and methods of sacrifice in each work. For an alternative, shorter essay, the student explicates the theme of sacrifice by citing at least three quotations from the work to substantiate the theme.

Media Project

We have been working on the theme of sacrifice this term. Make a scrapbook which illustrates how sacrifice is communicated through different media. This project counts as two test grades

Include five of the following eight:

1. Copy the lyrics to a song which communicates the theme.
2. Summarize a movie you've seen which communicates the theme.
3. Clip an article from a newspaper or news magazine which communicates the theme.
4. Describe a TV show which communicates the theme.
5. Clip a magazine article which communicates the theme.
6. Make a collage to illustrate the theme.
7. Copy a poem which illustrates the theme. Use Grainger's Index to Poetry to find a poem.
8. Summarize a novel or short story you've read which communicates the theme.

Choose ten of the following to include in the scrapbook. Draw or clip the picture. Computer drawing programs may not be used.

1. The musical instrument which best communicates the theme.
2. The color
3. The animal
4. The piece of furniture
5. The season
6. Mode of transportation
7. The flower
8. The fruit or vegetable
9. The food
10. The weather
11. The geometric shape

Make a scrapbook from construction paper. There must be an introductory page which explains the theme's parallels to the literature we've read for this unit. For each item, there must be a paragraph which explains that item's relation to the theme. All work must conform to the rules of standard English. More than one item can appear on a page.

Suggested topics for "Iphigenia" research

clothing
architecture
Sophocles
Euripides
Homer
Aristotle (with emphasis on The Poetics)
Plato
city life
education
daily life
Greek civilization
" history
" politics
Athens
drama/theater
art
Alexander the Great
Golden Age
Age of Tyrants
classical Greece
Greek tragedy and comedy
alphabet and writing
social life
mythology
role of women
Olympic games
Olympia and Mycenae
Trojan War
food
famous battles
crafts and trades

Evaluation sheet

1. material
2. organization
3. clarity of thought
4. originality of thought
5. eye contact
6. diction
7. volume
8. reliance on note cards
9. posture

If I could change anything about my report, I would change

The one thing I wouldn't change about my report is

I would grade myself _____ for my presentation.
I would grade myself _____ for the work I did in the IRC.

My grade for you is _____.

!!!!!!!!!!!!!! ELIZA HALE

Curriculum

Student Population: 7th graders at the Burncoat Middle School Fine Arts Theatre Magnet; this is a diverse population drawn from several districts, range from English-speaking hispanic students from projects to upper middle class from Worcester's West side to middle and working class kids from the Burncoat district; they have elected a theatre enrichment as a fifth Major Subject; the program is performance oriented and so are the students although the class is not based on a selective admissions process; academic level is College or Clasical.

Class size: 25 - 35

Class length: 2 40 minute periods back to back 5 days per week

Materials: Crea-gauze and tempera or acrylic paints for mask-making (available through art supplies catalogue-- check with your art teacher) and other mask stuff (vaseline, hair bands, protective clothing, floor coverings, elastic for straps, cool whip tubs etc). Hand outs on design of greek theatre; hand out reading excerpted from THEATER by Jacques Burdick; film strip on mask making (Scholastic I think-- I will call in the exact title and publisher); hand outs on Greek Drama excepted from IPHEGENIA study guide.

Goals of the unit: This unit is structured to run as two parallel classes, background on Greek theatre and mask making, which will come together in Play-making. The unit will probably last ~~2~~ 10 days depending on the mask-making process and where the students go with the Play-making .

The goals of the unit are

- 1) to acquaint students with the themes, practice and playwrights of classical Greek theatre through excerpted informational readings; I am not introducing play texts because I think they are too difficult for this age-level but we will use some of the story lines and characters from the tragedies.

- 2) to explore the experience of mask-making (half mask with eye hole) and through mask find a way inside the ideas in Greek theatre, in particulaar the relationship between man, society and the gods.

Day 1.

A. On the board: Greece 480-430 B.C.
Overhead projector: map of Mediterranean world

15 minutes-- List on the board students' off-the-top-of-my-head associations with what is written on the board. Maybe they'll say Athens, tragedy, democracy, mythology, heros and other good stuff. Discuss what they know about what they have brought up; look for contemporary references to things "greek" (toga parties, "wind beneath my wings" the Olympics etc).

5-10 minutes-- Handout Accomplishments of Fifth Century Greece for in class reading.

15 minutes-- Discussion based on handout reading, why is the period 480-431 B.C. in Greece considered a Golden Age. What time in American history would you think of as a Golden Age or have we had one yet?

Assign handout on Drama in Ancient Greece for homework.

B. Show filmstrip on mask-making. Assign mask partners, review materials needed.

Day 2

A. 20 minutes-- break into groups of 3-4 (assign group leader, recorder, checker and speaker) to answer questions about last night's reading:

How did Greek theatre get started?

Choose three adjectives to describe the Dionysian rituals.

What was the City Dionysia and how did it work?

How was the audience able to distinguish between the many characters in a play when there were only three actors?

What was the chorus and what did it do?

Who were the three great writers of Greek tragedy?

20 minutes-- return to large group and compare small group answers in group discussion; write key terms on board. Further questions:

Think about your own religious experiences. Are they theatrical in any way? (scripts, costume, role playing, responsive readings, audience/stage). Conversely think about your own experiences of live theatre. Is it religious in any way?

How do the conventions of Greek theatre compare with contemporary theatre (consider violence, passage of time, use of mask and costume, props, scenery, subject matter, numbers and sex of actors)

Assign handout excerpted from THEATRE for homework with study questions to be answered in writing if desired.

B Sample mask build by teacher on a student.

Day 3.

A. Discussion of reading-- identify general concern with moral issues in greek tragedy; distinctions between three tragedians; compare impact of tragedy and comedy; role of the actor.

Use handouts on theatre plans in class; how do the terms orchestra, skene, and proskenion carry into our theatre vocabulary today? compare with a modern hall like the Centrym-- capacity, accousitics, frequency of a given performance?

B. Mask partners-- person X do neutral mask on person Y.

Day 4.

A. Mask partners-- person Y do neutral mask on Person X.

B. Review materials for test on Day 5.

Day 5.

A. 40 minutes-- Test (not including mask technique)
In class review of test if possible

Day 6.

A. Strap the masks with elastic.

Neutral mask exercises:

entering the mask--experience without speech.

when ready, begoin un directed movement--look, explore, touch, listen,

question with a silent answer: who am I?

discuss experience without masks on

Re-enter mask and express emotion assignments given to

students on slips of paper (joy, fear,

sadnesss, anger, humiliation,

Emotion assignments before the mirror

Discuss without masks-- how does the mask acquire expression-- importance of body movement and physical gesture

Day 7.

Each student picks from a hat a description of either a god or a character from a Greek tragedy (use The Twelve Olympians of Ancient Greece sheet (snipped up) for the gods and teacher's choice of favorite tragic characters.

Students use neutral mask as a base for building on the features of their god or character according to description of character attributes or emotional experiences.

Day 8.

Paint the masks..

Day 9.

Gallery: masks are displayed with a blank piece of paper before them. The students view masks and may write one word in response to the masks on the paper-- it can be adjective or noun or whatever.

Day 10.

Don masks and explore god or character physically. How do god-masks evince their power over humans? How do humans relate between the sexes, among family relationships? how is age and gender represented in mask?

Day 11.

Play-making: Break students into groups of 5 or 6 (should contain both gods and humans) and offer them a basic dilemma or situation (can be drawn from teacher's favorite tragedies again--oops looks like this is getting vaguer and broader as we go,...). Together they can devise a planned improv in which the a solution to the dilemma is reached or not through the interaction of gods and humans.

Act out plays (skits?) using the work of day 10. This process may go on for several days with input from students watching each other and thinking about each others dilemmas.

Curriculum Project
Master Works Institute
in Greek Drama
The Huntington Theatre Company

Eileen M. Adof
Broad Meadows Middle School
Quincy, MA

April 11, 1991

Curriculum For Masterworks in Greek Drama

1. The students to whom this curriculum will be taught:

The curriculum will be taught to a Grade 8 language arts class of standard and honors level ability.

This middle school serves approximately 300 students from a number of diverse neighborhoods, including the only low-income housing project in the city, a middle-class residential area, and a fishing and lobstering community of blue-collar families. Additionally, the city's minority population, most particularly the Asian population, is increasing dramatically. A primary challenge is to effectively blend these diverse populations into a cohesive student body, while being sensitive to individual needs.

2. Materials:

The students will focus on

Bulfinch's Mythology

The Greek and Roman Fables Illustrated

and

The Orestian Trilogy - Aeschylus
Penguin Classics

Additional materials that are available in our school library are listed on an attached bibliography.

Throughout the unit, students will be working on group, as well as independent projects, and will be encouraged to use resources available in the city library as well.

3. Goals and Purpose of the unit:

- a. The language arts program is a whole language program which emphasizes connections between reading and writing. Students are constantly challenged to Read - Reflect and Write. The program is literature based and emphasizes the theme of Coming of Age from a multi-cultural perspective. Many types of "family stories" are read in a variety of literary genres. A number of family triologies are also student assignments between grades seven and eight. Examples of these include: The Earthsea Trilogy by Ursula K. Le Guin, The Cassia Logan stories by Mildred Taylor, and The Wrinkle in Time Trilogy by Madeleine L'Engle.

The purpose of selecting the Orestian Trilogy by Aeschylus is to have the students compare and contrast the ancient with the modern trilogy. Students will explore how writers through the ages have presented problems and developed them in trilogies.

b. Another goal of this unit is to introduce the study of Greek Drama in the middle school curriculum. In grade 6, students have studied the history of Ancient Cultures, including Greek and Rome, as well as an introduction to Greek Mythology. The Orestian Trilogy would therefore be the first Greek Drama they worked with.

c. In connection with the background of the plays, students will read from Bulfinch's Mythology about The Trojan War, The Fall of Troy - Return of the Greeks Orestes and Electra.

d. Greek Art as well as other great art depicting themes of Greek Drama and myth will be studied as part of the unit. A visit to the Museum of Fine Arts in Boston will be arranged.

e. The special aspects of Greek Drama will also be studied. These include the characters, masks, costumes, theaters, and the use and purpose of the Chorus. The relationship between the Greek God and Greek heroes will be explored as well.

4. Time line for the Achievement of Goals:
The project on Greek Drama will take 5 weeks

Week 1: Entire class reads selections from Bullfinch's Mythology

Small group projects on the background of Greek Drama

Week 2: Presentation of Group Projects
Field Trip to the Museum of Fine Arts

Week 3: Entire class reads Agamemnon
Journal Projects - writing

Week 4: Entire class reads Libation Bearers
The Choephoroi
Journal Project - writing

Week 5: Entire class takes part in performing The Eumenides
Mask-making project in connection with art program.

5. Details of the Curriculum:

Week 1: Students will work in small groups and complete the following Chart which will help them to recall, organize, evaluate and formulate questions regarding their knowledge of the Trojan War.

<u>What I Know</u>	<u>What I Think I Know</u>	<u>What I Need / Want to Know</u>
<u>Record as Statements</u>	<u>Record as Statements</u>	<u>Record as questions</u>

Students will form cooperative learning groups in order to research and present projects on Greek Drama to the class. Each small group will become "expert" in the following topics:

- The life of Aeschylus and his major works
- Masks in Greek Drama
- The Chorus in Greek Drama
- The Dionysian Festival
- Apollo - Athene - Zeus
- The Furies

Each group will have a materials gatherer, a visual-aids creator, a note-taker and a presenter. Students may fill the role they feel most comfortable working on.

Week 2: Four days will be utilized for the presentation of projects.

The last day of the week will be a day of reflecting and writing for the class, as they recall the highlights of what they have learned and share their reactions with each other.

After reading the selections from Bulfinch's Mythology on The Trojan War, they can then complete their charts.

Week 3: Begin by having students brainstorm a list of "Family Stories" they have read or viewed in other movies or plays. What are the different types of "Family Stories" they know?

Do they know how to create a family tree? Work on developing a family tree for each student.

Explain about the "Family Story" of The House of Atreus. Share this family tree with the class. Introduce the "crime" of Atreus that was to be visited upon his sons Menelaos and Agamemnon.

Week 3 (continued)

Journal Assignment Agamemnon "Ancient Text - Modern Applications"

As students read Agamemnon during the week, they will respond in writing to the text by selecting one of the following quotations from the play and drawing a parallel in writing to some aspect of their own experience in the modern world.

Students will select 5 quotations and be responsible for 5 1-page responses in their journals.

Their response may take the form of a poem or an interview or a personal essay.

"Sleep's enemy, fear, stands guard beside me

"Music's the one cure prescribed for
heart sickness"

"This house itself, if walls had words
would tell its story plainly"

"I speak to those who understand me;
to the rest - my door is shut."

"In weakness youth and age are one"

"Man must suffer to be wise"

"Man grows wise against his will"

"Shameless self-willed infatuation
Emboldens men to dare damnation"

"What helps, then, to bewail
Troubles before they fall"

"A middle course is best, not poor nor proud"

"A home become a tomb"

"For War is a banker, flesh his gold"

"In fame unmeasured, praise too
high, lies danger"

"Rumor fired by women's voices,
As we know, is quickly spread"

"Time blurs the memory"

"We're not gods; then why expect
to enjoy a lifetime of unbroken happiness"

"Sorrow, not prosperity, engenders grief"

Greater Dyonisian Festival Grades 8-12

Preparation: Study of Homer's *Iliad* and a foundation in Greek Mythology. Students should know the story of the Iliad and the characters in this Greek Epic. Work with drama or English teacher to edit the plays. They should run about twenty minutes each.

Time for Festival: It works best directly after a vacation. It is a typical doldrums time and it builds student momentum immediately.

Set design: Use of narrow white paper and black paint and a good deal of student volunteer time. I utilized study halls in the making of the set and students researched the design.

A week before the play week My classes will discuss which plays they would like to perform for the Greater Dionysia which will be held in Elophebolian (March 2nd Periods 5,6,7). These plays will be videoed for television but the competition will be live. The play selected as the best performed will receive 100 extra credit points. The choices of plays will be:

Tragedy by Euripides

Iphigina at Aulis: The play is written during the time of the Peloponesian Wars and it is a bit bitter about the Achean heroes of the Trojan War. This play includes Agamemnon and his brother Menelaus preparing to sail for Troy. Clytemnestra, Agamemnon's queen and daughter Iphiginia who will be sacrificed for a fair wind are a bit unhappy. Achilles is set up by Agamemnon to marry Iphiginia to get her to Aulis in Boetia. She will not marry but be given to Artemis in sacrifice for her father's mistake. Oresties, Iphiginia's brother makes a brief appearance as a baby.

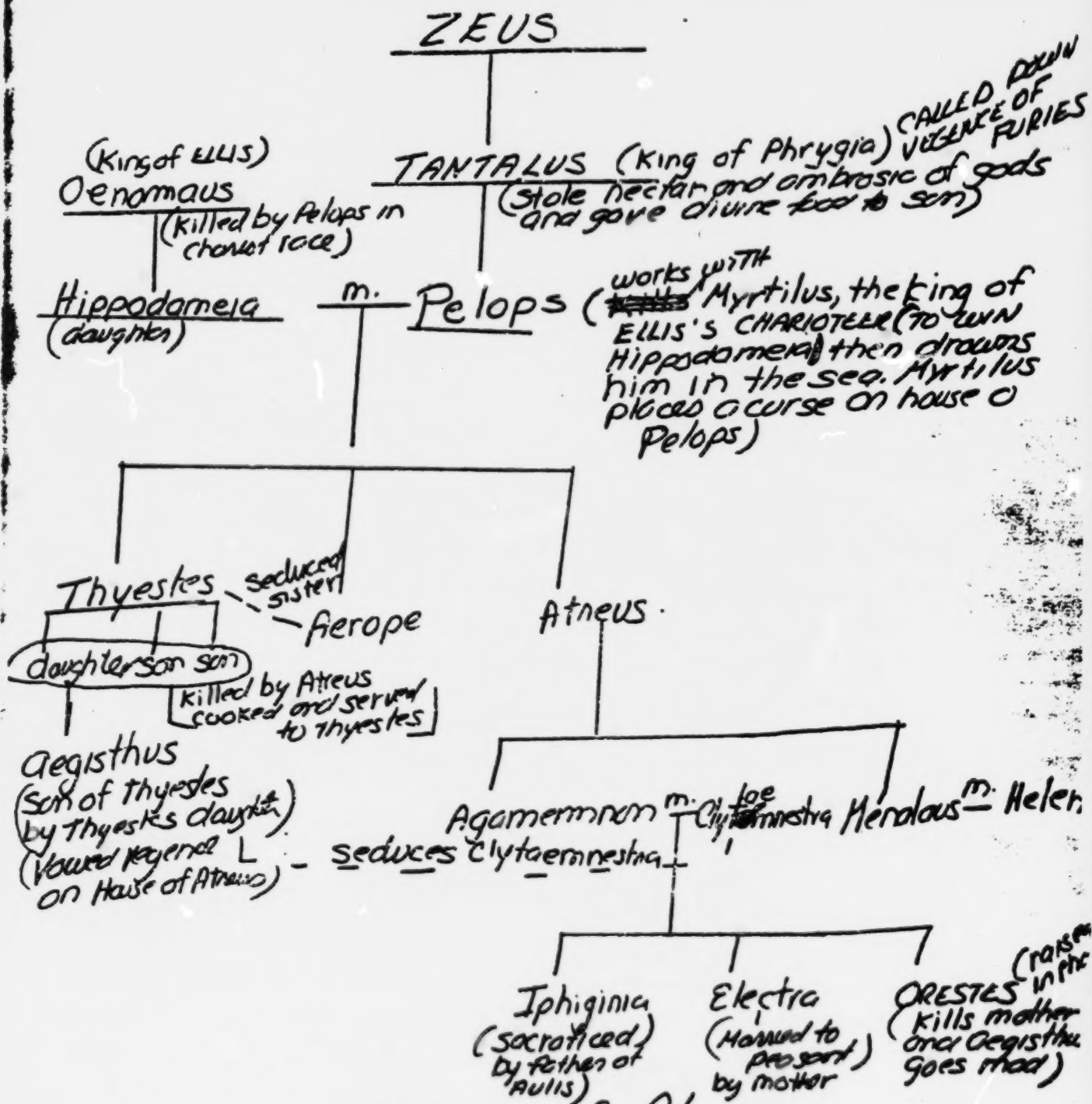
Tragedy Trilogy, *The Orestia* by Aeschylus These plays are written before *Iphiginia at Aulis* and are not as bitter about war or are the characters unnoble. But they are tragedies of the greatest magnitude. Think about the recent murder of Carol Stewart and baby by her husband and you'll have a good idea about the tragedy of the House of Atreus.

Agamemnon: A tragedy which takes place when war comes home to Mycenae. Agamemnon returns from Troy with Cassandra, daughter of King Priam who is now his mistress. While he has been away his wife Clytemnestra, who will never forgive him for killing his own daughter has also taken a lover, Aegisthus, Agamemnon's first cousin who has sworn revenge on the House of Atreus (Agamemnon's family). In this play, Clytemnestra will kill Cassandra and Agamemnon (he will die in his bath tub). Aegisthus will then share the kingdom with Clytemnestra. (All murders in Greek plays are done off stage)

The Libation Bearers: Orestes, son of Agamemnon and Clytemnestra who has been banished by her mother and Aegisthus returns to plot the killing of Aegisthus and his mother. At the end of the play, he will not be able to assume his rightful place on the throne because the Furies are angry with him that he has killed the women who gave him blood and birth. In this excerpt of the play we will not see Electra, another daughter of Agamemnon and Clytemnestra who has been married to a peasant by her mother to make her children unable to rule. She seeks revenge also.

The Eumenidies: This play is a trial that takes place in Athens. Orestes is on trial for the murder of his mother, Clytemnestra. Apollo will be his defense. The judge will be Athene. The plaintiffs will be the Furies who are "furious" about the murder of Clytemnestra by her own son, Orestes. This play concludes this terrible story about private evil which attempts to destroy the public good. Its themes deal with the rights of male and female, old and young and the primeval and progress. It is the most difficult of the three plays.

Monday -Friday: For this week we will be rehearsing plays and preparing for the Festival of Dionysia. The students will select a director and the director will choose the actors and develop a concept for the play. The teacher is the producer. Select faculty and student judges and as the producer in introducing the festival discuss its history and set the stage. A large class room or open area will do fine but in too large a room it is sometimes difficult to hear the actors. The festival is a staged reading of the plays.



House of Atrous

"The fateful breeding of violence by violence,
 and the inescapable punishment through generation
 after generation, of insolent pride and excess."
 W. Durant

Notification of Field Trip

The Freshman classes of Randee Martin will be taking an
in school field trip on Thursday, February 16th,

Periods 5, 6 and 7 to celebrate

the Greater Dionysus Tragedy competition in the Social Studies

Open Area. Five plays will be performed Aeschylus' trilogy,

Orestia and Euripides', *Iphigenia at Aulis* and *Electra*.

The following students are to excused from their classes provided
that they meet the following criteria:

1. They are passing your course
2. They have exhibited appropriate behavior on other such trips.
3. They are not having difficulty in your class
4. They have not taken two other field trips this quarter.

If any of the students (lists attached) do not meet the above
criteria please notify me immediately.

Randee Martin

William C. O'Connor, Director

Order of Performances

Iphigenia at Aulis
by Euripedes

Lyric Poem with Accompaniment

Agamemnon, Part I of Orestia
by Aeschylus

Aesop Fable, A Modern Rendition

Electra
by Euripedes

Greek Architecture and its
Influence in America:
A Visual Experience

Libation Bearers, Part II of
Orestia by Aeschylus

The trial of Socrates

Eumenides, Part III of Orestia
by Aeschylus

Aesop Fable, A Modern Rendition

Iphigenia of Aulis

Director: Maria Celli
Agamemnon: Chris Rucher
Old servant: Heather Manahan
Iphigenia: Tanya Queen
Clytemnestra: Kricket Lombardo
Achilles: Mike Callahan Jr.
Leader of Chorus: Julie Buchanan
Introduction: Maria Celli

Lyric Poem -

Tobias White, Jennifer Arnott

Agamemnon

Director: Jeanette Cross
Agamemnon: Shaun Oliver
Clytemnestra: Pam Schipani
Cassandra: Emily D'Entremont
Introduction: Michael Crowley

Aesop Fable -

Amanda Armstrong, Stephanie Pesce, Kim Clano,
Julie Driscoll, Jennifer Dooley, Rachel Gallery,
Jennifer Pendergast

Electra Director: Peter French
Electra: Jennifer Arnott
Old man: Christopher Murphy
Orestes: Matthew Krajewski
Phylades: Matthew Tavares
Peasant: Andrew Nolan
Leader of Chorus: Anne McIndoe
Introduction: Peter French
Greek Architecture - Presentation -

Libation Bears

Director: Christina Flacher
Orestes: Roy McMillan
Servant: Deepa Sriharan
Clytemnestra: Patti Williams
Follower: Francine Kariadakis
Aegisthus: Ned Schoderh
Pylades: Eric Hood
Leader of Chorus: Anya Schoenegge
Introduction: Paige O'Connor

Eumenes

Director: Debbie Lerman, Bobby Donlon, Matt Fuller
Athene: Tyson Smith
Orestes: Mike Collins
Apollo: Matt Pavelle
Introduction: Debbie Lerman

Producers: Rander Martin, Marge Harvey,
& Kristin Kelley
Set Design: John Theuer
Set Production: Period 3

Special Thanks also to the following:

Panel of Judges - Bill O'Connor, Scott Webber,
John Ritchie, Connie Trickett,
& Wally Gagle
Art Department - Mary Ott & John Walker
Social Studies Dept. - Larry Rinaldi
Technology Dept. - John Fusco & David Miller
Calligrapher - Kim Clano
Main Office Staff - Susan Moynihan